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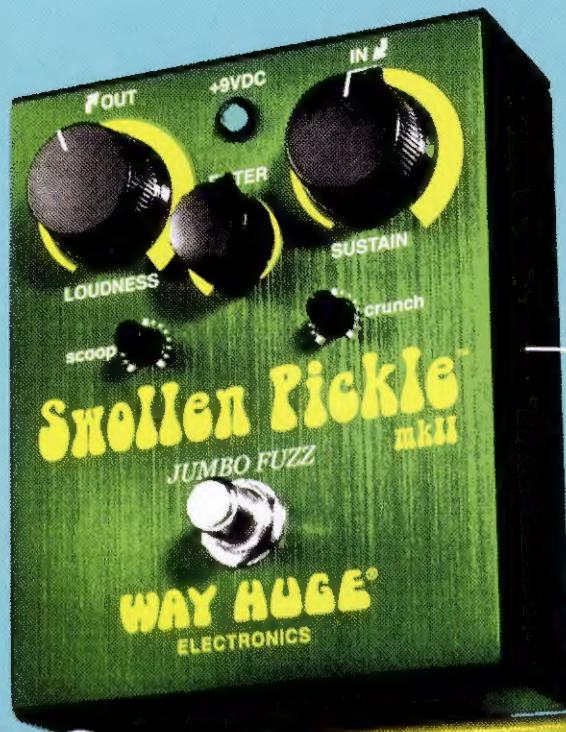
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# CONTENTS

VOL. 30/NO. 13  HOLIDAY 2009

## FEATURES

### 42 CHILDREN OF BODOM

The Finnish heavy metallers unleash a white-hot collection of cover tunes on *Skeletons in the Closet*. Alexi Laiho talks about the inspirations behind the group's ash-kicking musical selections.

### 46 GEORGE THOROGOOD

The blues-rocker talks about his influences, hits and slide style, and delivers the lowdown on his band's latest album, *The Dirty Dozen*.

### 52 KISS

Paul Stanley said for years that Kiss would never make another studio album. But when the latest lineup proved to be a stage-smoking performance machine, he changed his tune. The result is *Sonic Boom*, an explosive return to form by a group that never really went away.

### PLUS

**55** Stanley talks about Kiss' success as a live act and how he and Gene Simmons once again found their old chemistry and made *Sonic Boom* pure dynamite.

### 62 LYNYRD SKYNYRD

On *God & Guns*, a newly resurrected Lynyrd Skynyrd reclaim their right to bear arms—and to rock and roll.

### PLUS

**66** How guitarist Mark "Sparky" Majetka remains consistent as Skynyrd's third man

**69** A Gary Rossington axology

### 74 BEHEMOTH

Behemoth's Nergal tells how the finer points of guitar technique and songwriting helped make *Evangelion* one hell of an extreme metal album.

### 78 RORY GALLAGHER

Success didn't elude Rory Gallagher. He turned it away throughout his short, sad life. Now, in death, he's more successful than ever. *Guitar World* presents the story of the Irish rocker's demise and his posthumous revival.

### 100 ALTERNATE-PICKING LESSON, PART FOUR

In our fourth and final chapter on alternate picking, we wrap things up with a look at five- and seven-note groupings.

COVER PHOTOGRAPH:  
TRAVIS SHINN

# 62

## LYNYRD SKYNYRD



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# CONTENTS

VOL. 30/NO. 13 HOLIDAY 2009

## 38 DINO CAZARES



## DEPARTMENTS

### 24 SOUNDING BOARD

Letters to the Editor & Defenders of the Faith

### 27 TUNE-UPS

Zakk Wylde, Lynch Mob, Dead by Sunrise, Winds of Plague, Skeletonwitch, Dear Guitar Hero with Vernon Reid, the Sword's setlist, and more!

**Betcha Can't Play This**  
with Dääth's Emil Werstler

### 148 SOUNDCHECK

PRS Starla solidbody electric guitar, DigiTech RP1000 Integrated Effect Switching System, Visual Sound Open Road Overdrive and Truetone Clean Boost pedals, Victoria Golden Melody 2x12 combo and Boss TU-12EX, TU-88 and TU-1000 tuners

**156 New EQ**  
The newest and hottest gear

**156 Buzz Bin**  
eMedia EarMaster Essential 5

### 160 Bass Desires

Fender Bassman TV Ten and TV Fifteen combo amps

### 170 A VULGAR DISPLAY OF POWER

The onstage rig of Chimaira's Matt DeVries

## COLUMNS

**94 Dominion** with Mark Morton

**96 Time to Burn** with Michael Angelo Batio

**98 Talkin' Blues** with Keith Wyatt

## TRANSCRIPTIONS

BASS LINES INCLUDED:

**106 "Free Bird"**  
by LYNRYD SKYNYRD

**126 "Bad Things"**  
by JACE EVERETT

**132 "Cult of Personality"**  
by LIVING COLOUR

**138 "Papyrus"**  
by NILE

**142 "Who Do You Love?"**  
by GEORGE THOROGOOD



# THE WOODSHED

HOLIDAY 2009

## FOLK HEROES

**A**MERICA HAS A long and rich history of great folk songs— instantly memorable tunes that sum up a national attitude or a philosophy in a few short verses and a simple melody. You learn them as kids and they stay with you. Eventually, you pass them on to your own children.

While songs like “Yankee Doodle Dandy,” “This Land Is Your Land” and “America the Beautiful” certainly fit this general profile, over the past few decades a new collection of tunes that could rightly be described as America’s “new folk anthems” has emerged. They are sing-a-longs that everybody loves and knows by heart, and they frame the American psyche

in more contemporary terms.

I’m talking about campfire classics like “Free Bird,” “Bad to the Bone” and “Rock and Roll All Nite.” Think I’m kidding? Next time you invite your neighbors over for a barbecue, pull out your acoustic and see which song gets more group participation: “Oh! Susanna” or “Sweet Home Alabama.”



Lynyrd Skynyrd, Kiss and George Thorogood, all of whom are featured in this month’s issue, have written songs that have become more than chart toppers—they are part of the very fabric of our society. You hear their music on radio and television, and in movies and commercials. Their songs are instantly recognizable to people from six to 60. You may never have thought of Paul Stanley

and Gary Rossington as national treasures, but to many fans their status as such is as clear as the bat wings painted on Gene Simmons’ face.

All of which gives us one more reason to be proud of this month’s CD-ROM, on which some of these artists show how to play their most unforgettable classics. It’s one thing to read an interview in which the boys of Skynyrd talk about “Free Bird,” but it’s a whole ‘nother kettle of fish to see them actually demonstrate how they play it—note for note—as they do in this month’s video lesson. We’d like to thank George Thorogood and the entire Skynyrd camp for taking the time to teach *Guitar World* a batch of their timeless songs. May God shred his grace on thee!

—BRAD TOLINSKI  
Editor-in-Chief

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# SOUNDING BOARD

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 9TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT [SOUNDINGBOARD@GUITARWORLD.COM](mailto:SOUNDINGBOARD@GUITARWORLD.COM).

## NOVEMBER REIGN

Outstanding job on the November issue! I am a hardcore metalhead through and through, and I read the articles on Slayer and James Hetfield as soon as I got the issue. No other guitar magazine gives such in-depth interviews and information as you do. Also, I have never seen any other magazine publish a four-part instructional series on alternate picking. I am already very proficient at that technique, but I think it's great that you give such detailed instruction to those who aren't.

—Jesse Franks

I recently read an interview with Adam Dutkiewicz from Killswitch Engage, who said that Slayer kicked Killswitch off a tour a while back for Adam's "inappropriate for metal" stage outfit. I lost a lot of respect for Slayer because of that. I mean, I didn't realize that metal had a dress code to abide by. Just because Slayer helped set the standard for thrash doesn't give them the right to judge other bands.

—Allan Hull

Thanks for the November issue—it was awesome. Slayer are the pioneers of thrash metal and, no doubt, the best at what they do. But I have a problem with



**JEFF, HAVE THE BALLS TO ADMIT THAT YOU LIKE NAZI CRAP AND THAT IT INTERESTS YOU. GROW UP AND BE A MAN."**

Jeff Hanneman. What's with all the German crap? German war medals? SS skull on his ESP guitar? Dogs named after a German general and a German territory? Jeff, have the balls to admit that you like Nazi crap and that it interests you. Grow up and be a man, because, to quote the Dead Kennedys, "in a real fourth Reich, you'll be the first to go." I know I'm not the only one who feels this way.

—Mike Quinones

## BIG BEN

As a guitar player, avid *Guitar World* reader and huge Metallica fan, I felt compelled

to respond to Ben Mitchell's in-depth interview with my idol, James Hetfield, in the November issue. I didn't realize until the day after I read it that I now see James in a different way. What an incredible interview that was! I've read it twice now. To see someone who I thought was, as Ben said, "bulletproof" in such a mortal light was eye opening. I relate to him more now as a father, musician and someone struggling with his own demons than I did before.

—Gray Harris

## PILOT LIGHT

When I first read Joe Mahuex's letter in the November issue about "the usual Slipknot or Children of Bodom

articles" in *Guitar World*, I got a bit fired up. After all, I am a rabid Bodom fan and have been for more than six years. After sitting and thinking about it, however, I realized that Joe had a point—bands like Slipknot and Bodom have both become a bit over publicized. The one thing I've always liked about your magazine is the fact that I get to read about up-and-coming talents of all genres. As much as I like to read about the big bands out there, I just hope you guys don't forget about the underdogs.

—Airman First Class Anstrom, Mykal J.  
354 SFS Response Force Member  
Eielson AFB, AK

## TRADING HICKS

I've always loved the "Dueling Banjos" scene in *Deliverance*, so it was especially cool to see it transformed into pure metal on the November CD-ROM! Steve Ouimette did a great job on the video, and the transcription in the issue was terrific. Thanks guys!

—Reuben Morgenstein

## UNLUCKY 13

The morning of August 13 was to be a special day for me. I have not had an amp for the past 13 years, and though I love my music, my family comes first. At my wife's insistence, a week earlier I had finally ordered a Marshall amp, and I was notified that it was to arrive later that day. Fifteen minutes into the start of my shift at my job, a freak accident occurred, and my middle finger on my left hand was amputated, severing it past the first joint, and severely crushing my index finger, blowing my fingernail completely off. As I was being rushed in the ambulance to the ER, I heard the news on the radio that Les Paul had passed away. And although I was going into shock, I couldn't believe what I had heard. What was to be one of the milestone days in my life suddenly turned into one of my darkest.

My finger was too badly damaged for the surgeons to reattach, and I can honestly say that a part of me died with Les that day. I will not give up my passion, for my music is my friend and my solace, and I will draw inspiration from Les and other guitarists who rose above their setbacks, like Django Reinhardt, Tony Iommi, Jerry Garcia and Jason Becker. To the professional recording artists in the industry, I implore you to collaborate and create a tribute to this man who has given so much of himself to us over the years. He deserves no less than your finest efforts.

—Tom Marnich

## DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



### TOMI MARTIN

AGE 14  
HOMETOWN Atlanta, GA  
GUITARS Charvel Soloist, Danelectro, Fender Squier  
SONGS I'VE BEEN PLAYING "I Wanna Be Sedated" by the Ramones, "Time of Your Life" by Green Day, "Walking Papers" by Three Human  
GEAR I MOST WANT A white Orange stack



### ADRIAN CAREY

AGE 21  
HOMETOWN N/A  
GUITARS Aria Pro II ZZ, Jackson Dinky Custom, Schecter C-1 She Devil  
SONGS I'VE BEEN PLAYING "Prisonborn" by the Faceless, "Warborn" by the Black Dahlia Murder, "Solborn" by Killswitch Engage  
GEAR I MOST WANT A wall of cabs and a Washburn HM526



### VAL HALLA

AGE 25  
HOMETOWN Regina, Saskatchewan, Canada  
GUITARS LTD EC-400, DOS Carparelli acoustic, DOS Carparelli S3, Fender Standard Telecaster, Takamine EG330C-0BB acoustic, Douglas Shadow  
SONGS I'VE BEEN PLAYING "Crazy on You" by Heart, "Lenny" by Stevie Ray Vaughan, "The Wind Cries Mary" by Jimi Hendrix, "Companion" by Wide Mouth Mason  
GEAR I MOST WANT An original Gretsch 6134 Penguin, but a reissue will suffice!

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to [defendersofthefaitth@guitarworld.com](mailto:defendersofthefaitth@guitarworld.com). And pray!



# TUNE-UPS

**INSIDE** BETCHA CAN'T PLAY THIS! 32 DEAR GUITAR HERO WITH VERNON REID 34 SETLIST 40 & MUCH MORE!!!

## DEAD MAN TALKING

ZAKK WYLDE SPEAKS ABOUT HIS NEAR-DEATH EXPERIENCE, HIS OUSTER FROM OZZY'S BAND, AND HIS NEW COFFIN-SHAPED EPIPHONE AX. [By JON WIEDERHORN]



**Z**AKK WYLDE had planned to spend the summer of 2009 touring with his band, Black Label Society, and performing a few gigs with his longtime boss, Ozzy Osbourne. But things didn't turn out as he'd planned. Two weeks before his August 22 date to play with Osbourne at the BlizzCon video game convention in Anaheim, Wylde learned he'd been replaced with Firewind guitarist Gus G.

"Ozz was saying everything I played made us sound like Black Label," a bewildered Wylde says a few weeks after that missed date. "I don't get that. But what—am I gonna be mad at him? I was just like, 'All right, great Ozz. Play with whoever you want. I'll always be there if you need me.'"

Just days after hearing that he'd been dismissed by Ozzy, Wylde received some far more alarming news. Following a performance in

Omaha, Nebraska, he experienced severe pain in the back of his left calf. A hospital visit revealed he had three life-threatening blood clots, which eventually passed through his heart and into his lungs. "The doctors said I should have died," he says. "I was in the hospital for three days, and they put me on a drip and gave me injections in my stomach."

Black Label Society canceled the last nine dates of their tour, but in September Wylde's doctor gave him the okay to perform a show on Halloween in New York to promote his new Epiphone coffin-shaped guitar, the Graveyard Disciple. The ax features a solid mahogany body, EMG-HZ pickups, a Floyd Rose tremolo, and a hard maple SlimTaper neck with an ebony fingerboard and medium-jumbo frets. "The neck's really fast," Wylde says. "It plays like an SG, but it's kind of like a Sixties classic Les Paul. You



**“I feel fuckin' fine.”**

can fuckin' wail on this thing.”

The Halloween show aside, Wylde has no future appearances planned with Black Label Society or Ozzy, and he remains in recuperation. "I still have to take pills every day," Zakk says, "and I might have to for the rest of my life. But I feel fuckin' fine." □



# LYNCH MOB

MO' GEORGE RISING [By STEVEN ROSEN Photograph by NEIL ZLOZOWER]



**F**OR *SMOKE AND MIRRORS*, the Lynch Mob's ninth and newest album, George Lynch took a new tack: he decided to be less ambitious than usual.

"This is the first time since I was with Dokken that I've made a record and just stuck to the format," Lynch says. "I followed the path of least resistance on this record, rather than try to reinvent myself."

For *Smoke and Mirrors*, Lynch reunited with Oni Logan, the Lynch Mob's original singer, marking the first time in more than 17 years that the two have worked together. The resulting album is a throwback to 1990, when the Lynch/Logan posse recorded the Mob's debut, *Wicked Sensation*. Says Lynch, "Once Oni and I got back in the saddle, it was just like we had never been apart."

The sound here is one that the artist's fans will instantly recognize: mammoth and moody guitar riffs and rhythms punctuated with unconventional legato muting techniques ("21st Century Man"), jaw-dropping modal solos ("Time Keepers") and

metal shredding ("Lucky Man"). "I hear these cool little things that I did in the songs," Lynch says, "and I'm like, 'How the hell did I do that?' It's a lot of hit and miss, and a lot of magic mojo, too."

But his mojo wasn't working the whole time. Lynch had to undergo back surgery and was sidelined in a wheelchair for nearly two months. "I couldn't walk, but I took a bad situation and kept myself busy," he says. During that time, he built 10 custom Headhunter-styled guitars in conjunction with ESP. The novice luthier calls them "Mr. Scary" guitars, and he did everything from routing bodies to winding pickups.

With the Lynch Mob album finished, Lynch is planning to release another solo record. "The Lynch Mob record is all about the songs, the lyrics and the melodies; it's not about me," he says. "My instrumental record will be all about the guitar and very self-indulgent. As far as pseudo-technical stuff, I fake it very well. Except for listeners with very well-trained ears, I can pretty much fool everybody into thinking I'm fast and good." □

## INQUIRER [By JOE MATERA] CARLOS CAVAZO

What inspired you to start playing guitar?

The Beatles. I first saw them on the *Ed Sullivan Show* and later heard their music on the radio. My dad also bought my older brother and me the Beatles' *A Hard Day's Night* and *Something New* albums. Those records really knocked us out. We'd grab a broom and start playing air guitar to them.

What was your first guitar?

A Stella acoustic that cost about \$40. I had that for about a year and a half, and then I went out and got my first electric, a Teisco Del Rey, which was a very popular guitar brand back then. I had that guitar for a long time and eventually parted with it when I was around 20.

What was the first song you learned?

I was formally taught how to read, and my guitar teacher taught me songs out of beginner books, such as American

folk song books. But the first rock song I learned was "Pictures of Matchstick Men" by Status Quo. I learned the song's main riff and the chords. Funnily enough, it was Quo's guitarist Rick Parfitt who later came up with the name Quiet Riot.

Do you remember your first gig?

It was with my very first band, Speed of Light, at someone's backyard party. Our set consisted of songs by UFO, Wishbone Ash and Grand Funk Railroad. It was a good gig and actually got us more work as a party band playing backyard parties, garages and the like. So it worked out really well for us. It was like rock and roll boot camp.

Ever had an embarrassing onstage moment?

I've had so many, everything from having my gear break down to wardrobe malfunctions. The most embarrassing



one was when I was walking in front of the little area in front of the monitors. I started to walk backward and had totally forgotten that the monitors were there. I ended up tripping and falling on my ass.

What is your favorite piece of gear?

It is my green Jackson Soloist guitar. It's an all-around great guitar that is very versatile. I tour with it and use it in the studio. It's absolutely great.

Got any advice for young players?

Write your own music as much as you can. It's good to play covers in order to get out there and get lots of work, but you've also got to throw in your own originals. Writing your own material as much as possible is important because it can just take that one song to bring you popularity and get you a record deal.

Former Quiet Riot guitarist Cavazo is currently on tour with Ratt.



# MORNING STIFFS

LINKIN PARK FRONTMAN CHESTER BENNINGTON CONFRONTS HIS DEMONS WITH DEAD BY SUNRISE, HIS NEW SOLO PROJECT. [By ALAN DI PERNA Photo By ZACH CORDNER]

**A** DIFFERENT SIDE of Linkin Park singer Chester Bennington emerges on *Out of Ashes*, the debut album from Bennington's side band, Dead by Sunrise. "There's a kind of swagger to some of the songs on this record," Bennington says, "that sexy feeling that you don't really get with Linkin Park."

The origins of Dead by Sunrise go back to 1999. While working on Linkin Park's *Hybrid Theory* album at NRG studios in L.A., Bennington was befriended by Ryan Shuck and Amir Derakh of Orgy, who were in the same studio working on Orgy's *Vapor Transmission* CD. Their friendship deepened over the years. In fact, it was Shuck and Derakh who introduced Bennington to his current wife (his second to date), former *Playboy* model Talinda Bentley.

"Ryan was best man at the wedding and I was in the wedding party too," Derakh says. "We're like a family, really."

So when Bennington began to write a set of songs that didn't quite fit Linkin Park's stylistic profile, he called on Shuck and Derakh to help him flesh out his musical ideas. The result is a set of well-built tracks that wrap up Bennington's rock and roll heart in layers of bristling guitars and terse electronics, referencing everything from grunge to glam to goth along the way.

"I'm not a huge metal fan," Bennington says, "so that part of Linkin Park was always kind of a stretch for me. I've always been more of a straight-ahead rock guy, or alternative-rock guy. I write with a very grungy kind of flavor, and some punk stuff, too, but I really like mixing that with good melodies, good structure and a pop sensibility. And when Ryan and Amir started mixing in their electronic elements as well, that's how we discovered our sound."

Many of the album's songs deal with Bennington's addiction issues. "I've battled with alcohol and drugs for pretty much my whole life," he says. "There was a period of time during the making of this record where I went off the edge. It was one of those things where you aren't sure if you're going to come out okay. That's where I came up with the band name, as a representation of what I was going through at the time. And the album title, *Out of Ashes*, is a representation of where I'm at now. I can just say that I'm real happy I came out on the right side of that whole situation."

Bennington, Shuck and Derakh also collaborate on a project called Julien-K, but Bennington insists that Linkin Park remains his top priority. "It always will be," he says, "and the Linkin Park guys have been super supportive of me in this." □



Bennington (left) and Derakh



# WINDS OF PLAGUE

RUNNING NICK AND NICK [By MIKAEL WOOD Photo By KEVIN ESTRADA]

**B**OTH GUITARISTS in Winds of Plague agree that the California band's stint on 2009's *Summer Slaughter* trek could've been more enjoyable. But only one of them calls it "probably the most miserable time we've ever had." That's Nick Piuunno, whose memory of the tour consists more or less of being "flipped off every night by some fucking 40-year-old skinhead" uninterested in Winds of Plague's symphonic deathcore. "It was pretty discouraging," adds Nick Eash, with a diplomatic chuckle.

Miserable or not, Piuunno admits, the experience was useful in at least one respect. "It really brought out the angry, pissed-off side of our music," he says.

That quality is in full effect throughout *The Great Stone War*, Winds of Plague's third full-length, on which Eash and Piuunno's furious six-string work meshes with dramatic orchestral arrangements long on strings and keyboards. Over that intricate bed, singer Johnny Plague growls about the imminent breakdown of civilized society.

"When we write, we try to make everything as epic as we possibly



Eash (left) and Piuunno

can," notes Piuunno, who says that the orchestrations are as crucial to the Winds of Plague sound as the guitars. Eash's goal for *Stone War* was to "make everything flow as much as possible—not just riff into riff into riff." He wrote some of his material on Guitar Pro while the band was on the road, which required getting used to a MIDI guitar tone. "But doing it that way actually opened my mind," Eash admits. "It made me look at the fretboard differently instead of going to the patterns I'm used to following."

The new album is also Winds of Plague's first with drummer Art Cruz. "He's amazing," Piuunno says. "And he definitely fits in well with our personalities. We're all kind of obnoxious." Just not as much as a pissed-off 40-year-old skinhead. □

## AXOLOGY

- **GUITARS** Washburn (both)
- **AMPS** EVH 5153 (Piuunno), Mesa/Boogie Mark IV (Eash)
- **STRINGS** Ernie Ball (both)



## BETCHA CAN'T PLAY THIS!

## EMIL WERSTLER FROM DÅÅTH

"HERE'S ANOTHER FAST, alternate-picked 16th-note run that you should find rather challenging to play. It emerged from my study of what's often referred to as the 'Django [Reinhardt] diminished' scale, which, in this instance, outlines a G7<sup>b</sup>9 chord [voiced G B F A<sup>b</sup>]: I like to play the arpeggio starting from the major third, B, so moving straight up the arpeggio the notes are B D F G A<sup>b</sup>.

"The first bar is played entirely on the top two strings and requires some wide stretches between the fingers. I took the upper part of the G7<sup>b</sup>9 arpeggio, using the notes F, D, B and A<sup>b</sup>—the 7, 5, 3 and 9, respectively—and also included D<sup>b</sup>, the 11, as a passing tone between D and B. The initial pattern is six notes played in straight 16ths. It's played twice, after which I repeat just the first four notes of the

pattern, then repeat the whole measure.

"I then do the same thing three frets higher on the fretboard, which is a common practice with diminished-based licks because diminished 'shapes' invert—meaning the order of the notes changes—as one moves up in three-fret intervals. Starting in bar 2, the notes are A<sup>b</sup> F D B, with E added as a passing tone between F and D.

"In bar 3, I use the same picking pattern to outline Am with the notes C B A F E, then return to the diminished sound in bars 4 and 5 by playing the notes of Ddim7—D B A<sup>b</sup> F—against the open B and high E strings, which are used as pedal tones. The phrase ends with whole-step bends and releases on the high E string, with some whammy-bar vibrato added for emphasis." □

Drop-D tuning down one whole-step (low to high, C G C F A D). All music sounds one whole step lower than normal.

Fast ♩ = ca. 212

Legend: ▢ = downstroke, ▤ = upstroke, sim. = simulate

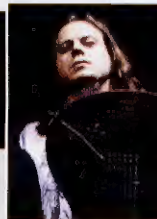
1. G7<sup>b</sup>9: 2 10 13 10 9 12 9 10 13 10 9 12 9 10 13 10 9

2. Am: 13 16 13 12 15 12 13 16 13 12 15 12 13 10 13 12 19 20 19 17 19 20 19 17 19 20 19 17 19 20 19 17

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Dååth's latest album, *The Concealers*, is available on Century Media Records.





# VERNON REID OF LIVING COLOUR

HIS BAND WAS DISCOVERED BY MICK JAGGER, HE WROTE ONE OF THE BIGGEST ROCK SONGS IN HISTORY, AND HE EVEN FOUNDED THE BLACK ROCK COALITION. BUT WHAT GUITAR WORLD READERS REALLY WANT TO KNOW IS... [Interview by ANDY ALEDORT Photo By RAYON RICHARDS]

**What led to the writing and recording of "Cult of Personality," and how do you feel about the fact that the song continues to be a radio staple and is a big part of the *Guitar Hero* video game franchise?**

—Moko Nishihara

The writing of "Cult of Personality" was one of the very best days in the life of Living Colour. That might seem obvious, but what I mean to say is, we started the day without "Cult of Personality," and when that one session was over, we had the song. That day, we didn't get in our own way. It was a really special day.

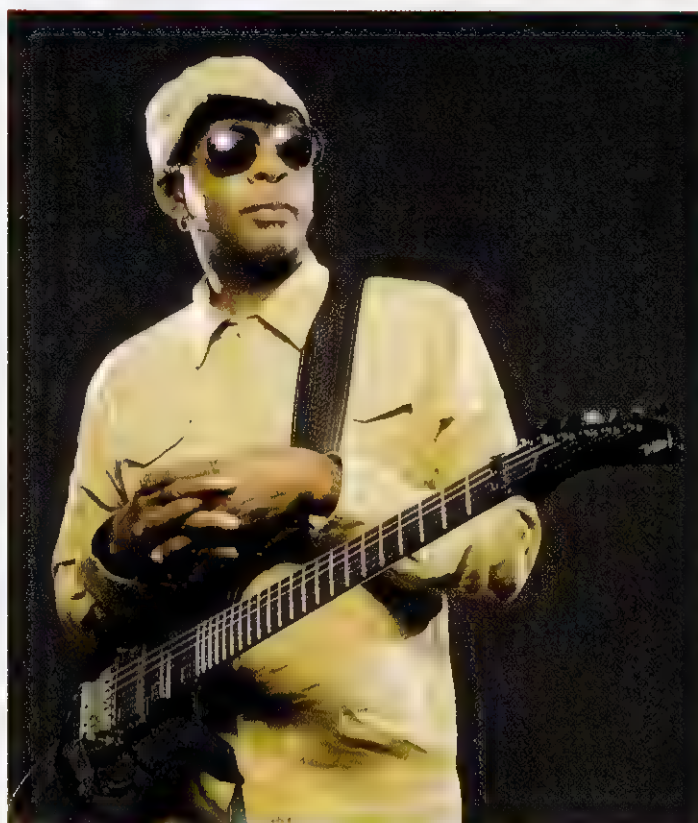
I had met the *Guitar Hero* guys very early on at a NAMM show, and barely anyone was paying attention to them. They showed me how the controller worked. I tried it, I sucked. But I thought, Wow, this is interesting. The next thing you know, *Guitar Hero* blew up. By the time *Guitar Hero III* came around, they told me they wanted to include "Cult." I'm just proud that we are on the same edition of *Guitar Hero* as the Sex Pistols.

\*\*\*\*\*

**What led to the formation of the Black Rock Coalition in 1985, and what has it become over the past 24 years?**

Back in 1985, I was thinking about what a struggle it was to get any attention in the scene that was going on. At the time, I had formed a band called Eye and I with DK Dyson, wife of Melvin Gibbs, who was my compatriot in a band called the Decoding Society. I was at a gig of a friend of mine and the club was totally empty, and I decided to make a call out to people I knew that had the same taste as me. We all started talking about culture, and about black people in rock music, but it wasn't limited to that. Part of it was, what does it mean to be black, who decides what "blackness" is, and what does "identity" mean?

For many people, rock music is completely the music of white males. Part of that problem was a matter of classification, because many of the bands that I classify as rock bands are usually classified as funk bands. The Isley Brothers in the Seventies were a rock and roll band that had hit records with prominent lead guitar played by Ernie Isley, like "That Lady"



**“The Eighties that we were a part of was completely off the rails.”**

and "Fight the Power," and to me, that qualifies them as a rock band. In fact, before they did those records, they'd done CSN&Y's "Ohio" and Jimi Hendrix's "Machine Gun" on *Isley Brothers Live*. War is a band that came into the mix backing up [*The Animals*] Eric Burdon, but what they brought to the table was absolutely rock and roll. Another great example is Funkadelic and Parliament; you talk about "Maggot Brain" and guitarist Eddie Hazel—this is rock music. But at that time these bands weren't regarded as rock bands, and there needed to be an expansion of that definition. I've never had a musical identity crisis being a rock musician, because I go from the Isley Brothers to Prince to the Bad Brains without a hitch in my mind.

So the Black Rock Coalition started as a conversation, and it remains a community of like-minded characters, and the idea has spread to another generation, vis-à-vis Afro-punk and other new movements in rock. I think of it as an ongoing thing; what should the role of ethnicity be in rock music? At

the end of the day, you have to have songs that are worth a damn, and let's let all comers have an equal opportunity to win or lose.

\*\*\*\*\*

**Regarding the new Living Colour album, *The Chair in the Doorway*: at what point did you guys start talking about writing a new album together, and what gear did you use on it?**

—Matt Reeves

*The Chair in the Doorway* really began with the title, which comes from something our lead singer, Corey Glover, would say whenever he was frustrated. He'd say, "Well, the problem is the chair is in the doorway." I asked him what that meant, because it was intriguing to me. The recording process started with demos in a small American studio,

and we wound up recording the bulk of the record in the Czech Republic.

For gear, I used Bugera and Recto amps, but I made the majority of the record with the Bugeras and some combos. I discovered Bugera amps when we played the Rocklahoma Festival a few years ago. I use a 333XL head with two 4x12 bottoms, as well as a 333XL combo. I incorporate a hex pickup into my sound, so I use a VG99 guitar synth setup, and I also use Guitar Rig 3, plus a Peavey ReValver. I also used an Eventide ModFactor and a PitchFactor, a Pefftronics Rand-O-Matic, a DigiTech Space Station, a Line 6 Filter Modeler, an SP300 to control the VG99, a GI-20 guitar synth, and an Axon 50 interface to control soft synths on an Apple laptop. You can hear the soft synths on the song "Method" on the new album. I used the UVI Workstation to activate eight-bit samples for the noisy/glitchy stuff at the end of that song.

I like to use a combination of new high-tech stuff and the old-fashioned straight-jacked method. On "That's



What You Taught Me," for example, I played my Hamer straight into a Krank, a Marshall and a vintage Fender Deluxe Reverb.

\*\*\*\*\*

**Tell us about your Parker Dragonfly DF824VR signature guitar: what you like about it, and what was the idea behind it?**

—LARRY FERGUSON

I became a Parker endorser, and this new record really represents my transition to the signature Parker. I had been relying on a Hamer custom Chaparral sunburst, which I called "the Trout," but I brought the prototype of the signature Parker with me to the sessions, and I ended up making a full-time switch to the Parker.

I originally met Ken Parker back in the Nineties, and I had an early prototype that I always liked. I like the fact that the neck is slightly wider, which helps to facilitate tapping and some other techniques. The thing that smoothed my transition from Hamer to Parker is that the same luthier that made my Hamers, Terry Atkins, is also the head of production for Parker. He knew my neck profile, because I like a "V"-shaped neck, and he was able to get my neck profile back on track, which I'm so happy about. It's a very comfortable guitar for me.

\*\*\*\*\*

**During all the years Living Colour was not active, you participated in tons of different projects, such as film scores, producing, solo albums, and so on. Now that LC is back in action, do you plan to curtail your extra-curricular activities?**

—Clarissa Skye

Yes, somewhat. We do have a touring schedule that's coming up, and that's going to be pretty challenging. The other things have to slow down a little bit, because, number one, I'm determined to make this record successful and to do everything I can to make that happen. But I also want to make a new Masque record [Masque features Leon Gruenbaum on keyboards, Hank Schroy on bass and Marlon Brown on drums. The band released the instrumental *Known Unknown* in 2004 and *Other True Self* in 2006, both on Favored Nations] and another Yohimbe Brothers record [Reid with DJ Logic; they released *Front End Lifter* in 2002]. And I definitely want to do more work with the Free Form Funky Freqs [Jamaaladeen Tacuma, bass and G. Calvin Weston, drums].

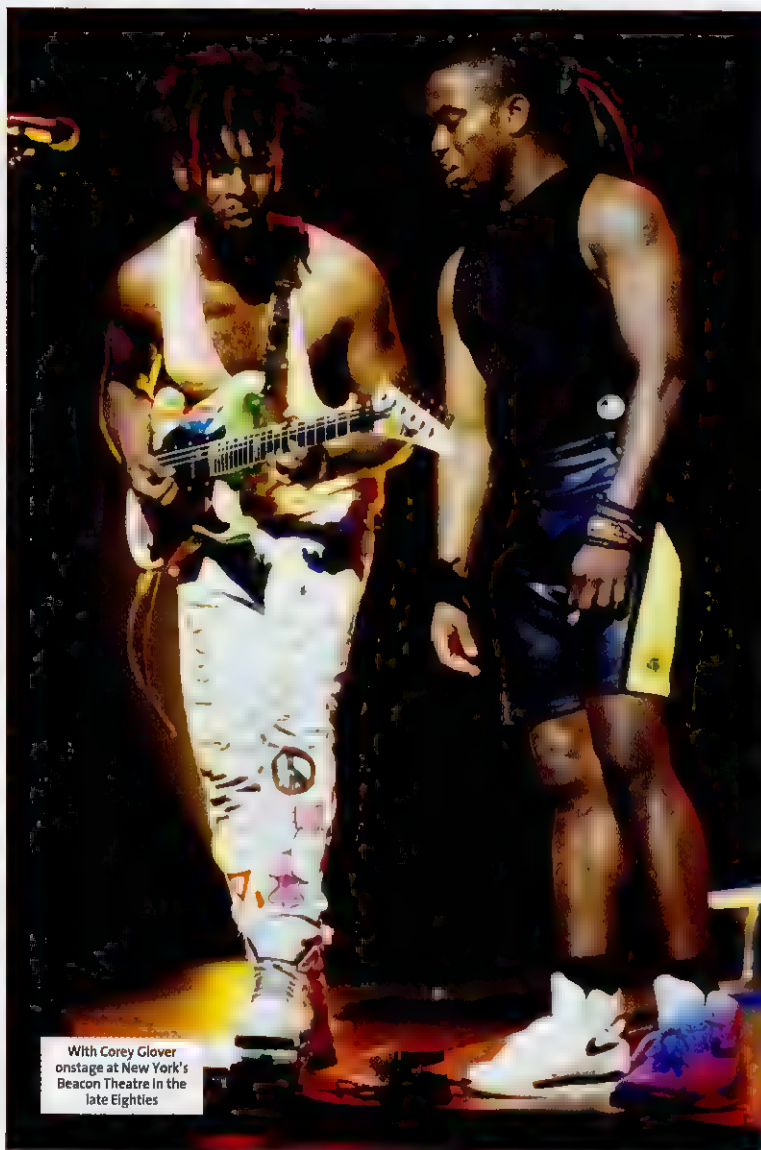
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**How did it feel being ranked No. 66 on *Rolling Stone* magazine's 100 All Time Greatest Guitarists list?**

—CHR TONER



**I'm proud that we are on the same edition of *Guitar Hero* as the Sex Pistols."**



With Corey Glover onstage at New York's Beacon Theatre in the late Eighties

I love my number, because 66 is an iconic number in rock and roll—like Route 66. I love the fact that it's palindromic—it's the same forward and backward. The only thing that would have been better is if I'd gotten another six and my number was 666. That's the ranking that all guitarists want.

\*\*\*\*\*

**Can you describe the New York music scene you were a part of when Living Colour was getting off the ground? Is it true that Mick Jagger discovered the band at CBGB?**

—JAMIE DEATS

To say that the scene Living Colour came out of was vibrant, or electrifying, or exciting, or frustrating, is all an understatement. The Eighties that we were a part of was completely off the rails. That was when I saw Blue Cheer play a set at Danceteria, when I saw Nick Cave's very first show in

America, when I experienced the early days of the band Material [led by avant-garde New York bassist Bill Laswell]... staggering stuff. It was an outstanding time period for music and a great thing to be a part of. CBGB was the primary hub of all of this activity, along with the original Ritz on 11th Street and the original Lone Star Café on Fifth and 13th, with the giant iguana on the roof! Plus, the days of the old Pyramid club... that's what I knew from working with Janet Jackson. It was a crucible, and I was blessed to be a part of it.

Hilly Kristal, who ran CBGB, was as important to the band as Mick Jagger was, and maybe even more so. Without Hilly, Mick never would have seen us. I had auditioned for Mick to play on his solo album *Primitive Cool*, and he told me he was going to come through and check out my band, and he did. It was wild. □



# DOUBLE TREBLE

DINO CAZARES KEEPS DIVINE HERESY ALIVE WHILE REUNITING WITH FEAR FACTORY. [By MIKAEL WOOD Photo By KEVIN SCANLON]



**M**AKING THIS RECORD was so stress-free that we thought something might be wrong," Dino Cazares says with a laugh. He's referring to the sessions for *Bringer of Plagues*, the second album by L.A.'s Divine Heresy. Cazares credits Travis Neal, the band's new singer, with making the sessions so easygoing. Neal joined the group in 2008, replacing Tommy Vext. "With [Vext], there was always something wrong," Cazares says. "But Travis is the shit! It almost got to the point in the studio where we felt like we should create some drama."

And so they did, but in a musical form. *Bringer of Plagues* is an apocalyptic power-metal album with no shortage of technical or lyrical turmoil. In "Monolithic Doomsday Devices" Neal describes all manner of "end times" nastiness as bassist Joe Payne pile-drives a titanic machine-metal groove, while

"The Battle of J. Casey" shows off Cazares' tight bond with drummer Tim Yeung. "The number-one guy I connect with as a guitarist is my drummer," Cazares says. "Once we have a vibe, I'm fucking happy."

As it happens, Cazares wrote the album while simultaneously tending to his reunion with Burton C. Bell of Fear Factory, the widely influential industrial-metal group Cazares left in 2002. The guitarist says Bell approached him about a year ago and raised the idea of rejoining forces under the FF name. "I wasn't sure if I wanted to tread into that water again,"

Cazares admits, "but Burton assured me everything would be cool." The two are currently at work on "some sick new music" with bassist Byron Stroud and drummer Gene Hoglan.

Cazares says he may even be up to the challenge of touring with both bands. "The only hard part would be being away from my dog and my wife." □

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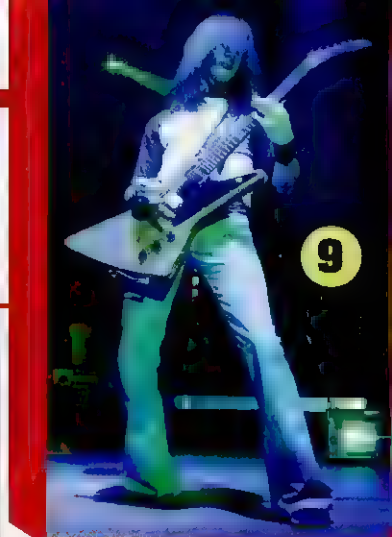
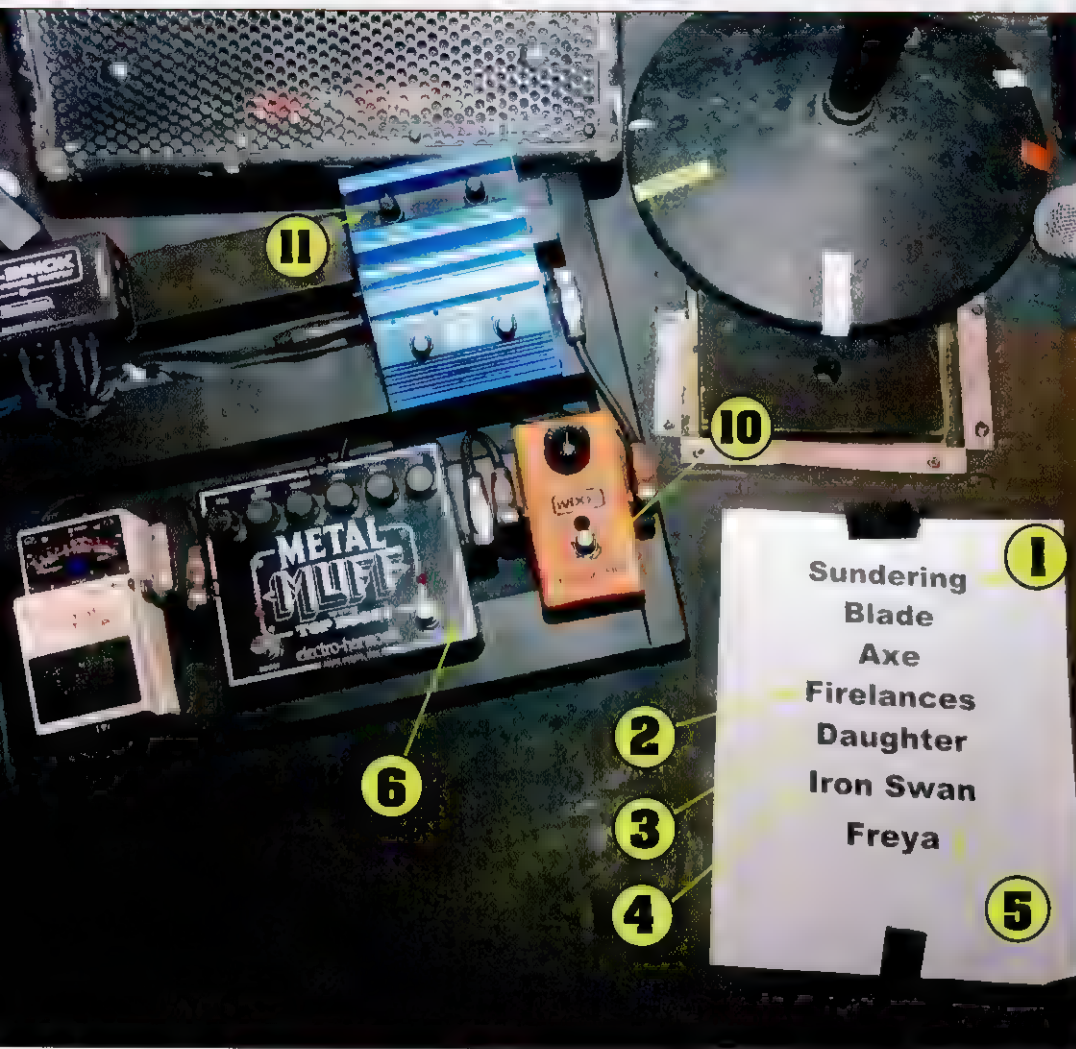
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# J.D. CRONISE OF THE SWORD

THE PRUDENTIAL CENTER \* FEBRUARY 2, 2009 \* NEWARK, NJ

[Interview by BRAD ANGLE Photos by JIMMY HUBBARD]



## 1. "THE SUNDERING"

"This was the first song off our second record, *Gods of Earth*. The other members don't like to play it first because they don't warm up before the set. They say it's too fast. But maybe they just need to warm up."

## 2. "FIRE LANCES OF THE ANCIENT HYPERZEPHYRIANS"

"This song is told from the point of view of people living in the future. It's referring to the nuclear weapons that will destroy the world."

## 3. "THE FROST GIANT'S DAUGHTER"

"This is inspired by a story from the *Conan the Barbarian* series of books. I really like playing this one live. It's just so much fun."

## 4. "IRON SWAN"

"People seem to know this as the 'fast' one off the first record, *Age of Winters*. This song was also in an episode of [HBO series] *Big Love*, strangely enough."

## 5. "FREYA"

"'Freya' is the song that was on *Guitar Hero* and the one that people are most familiar with. On this tour opening for Metallica, the average fan probably hasn't heard of us. But if they have it's gonna be for this song, because of that game."

## 6. ELECTRO-HARMONIX METAL MUFF

"I used to use a Big Muff all the time, but when I started the Sword I found it was too ungainly. So I switched to the Metal Muff, which is much tighter, and I can get a wider variety of sounds out of it."

## 7. ORANGE OR80 AMPLIFIER

"My main amp is an OR80 reissue from the late Nineties. It's been modified, and it's really loud. It's got four EL34s and an [aftermarket] output transformer. The amp doesn't have any overdrive, and there's not even a master volume on it, but you just plug in and it sounds awesome."

## 8. ORANGE PPC 412 HP 8 CABINETS

"I have the new Oranges with the black Tolex. Orange amps sound really great, and they're made well. Anybody can put decent speakers in something, but the cabinet has to be well made and solid for it to sound good."

## 9. GIBSON EXPLORER II

"This is my natural-finish '79 Gibson Explorer II. It's beat-up, but it plays nice. I have a B.C. Rich endorsement, so I play Mockingbirds live when I go to Europe. I'm too paranoid to take a vintage guitar on an airplane."

## 10. MXR PHASE 90

"I use this on a bunch of songs. Anytime you hear any effect besides distortion, it's this pedal."

## 11. HUSH SYSTEMS THE PEDAL

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# COVERING FIRE

**CHILDREN OF BODOM** unleash a white-hot collection of cover tunes on **SKELETONS IN THE CLOSET.**

**ALEXI LAIHO** talks about the inspirations behind the Finnish metallers' ash-kicking musical selections.

By Brad Angle • Photograph by Angela Boatwright



**L**OOKING AT THE SELECTION of covers that make up Children of Bodom's latest release, *Skeletons in the Closet*, it's obvious that the Finnish band holds heavy metal, Seventies rock and teen pop in equally high regard. On *Skeletons*, guitarist/vocalist Alexi Laiho and Co. rework 17 tracks from a surprisingly diverse group of artists, including Slayer, Billy Idol, Kenny Rogers and Britney Spears, giving each cut a boost of shred-heavy energy. Here, Laiho takes a moment away from Children of Bodom's headlining U.S. tour to give *Guitar World* the skinny on each and every skeleton.



**"LOOKIN' OUT MY BACK DOOR"**  
**Creedence Clearwater Revival**

"WE'RE ALL HUGE fans of *The Big Lebowski* [the Coen Brothers' 1998 cult classic film]. We love the black humor, and the soundtrack is awesome. This is one of the tunes in the movie, but I knew the song way before I heard it in *The Big Lebowski*. I liked Creedence when I was a kid because my dad listened to that stuff. I knew I wanted Bodom's version to have banjo on it, but I thought, Who the hell owns a banjo? [laughs] Then I remembered that one of my friends plays, and when I asked him, he was into it. His banjo is a little out of tune on our recording. When I hear it, I imagine some toothless redneck is playing it, but I think that's just the perfect thing for this song."



**"HELL IS FOR CHILDREN"**  
**Pat Benatar**

"THIS IS ONE OF the two songs, along with Trust's 'AntiSocial,' that we recorded specifically for this release. From the very first time I heard this song, I knew we had to cover it. For

me, it was a perfect song to turn into a metal cover. It *definitely* has some dark feeling in it. I'm a big fan of Pat Benatar's music, and obviously the title fits us pretty perfectly, too."



**"SOMEBODY PUT SOMETHING IN MY DRINK"**  
**Ramones**

"PEOPLE PROBABLY THINK it's weird that we would cover a Ramones song, since we're a metal act. I know that, back in the day, metal dudes and punks used to hate each other and fight, but when I was a kid it was more like metal-heads and punks were on the same side against all the other fucking jerk-offs. So for us, the Ramones are like kindred spirits."



**"MASS HYPNOSIS"**  
**Sepultura**

"THE LEAD ON the original track is pretty good, so that's why I did it almost exactly like the Sepultura version. I don't

know why I picked this song; it's just a good one. We could have done other songs, but 'Mass Hypnosis' was a little less of an obvious choice compared to 'Desperate Cry' or something."

**"DON'T STOP AT THE TOP"**  
**Scorpions**

"THIS ONE WE DID for a Scorpions tribute album. It's actually one of the first Scorpions songs I ever heard. It's a real good track, and once again it's one of the less-obvious cover choices, as opposed to "Rock You Like a Hurricane." Matthias Jabs and Rudolf Schenker

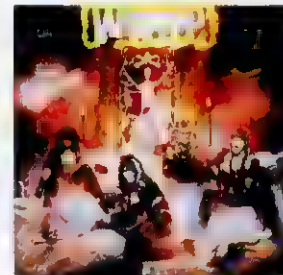
meant a lot to me growing up, but not as much as Steve Vai, for example. It's funny, because now when I'm listening to the Scorpions, I think the guitar solos are a lot better than when I first heard them. There's actually a lot of really cool stuff in there."

**"SILENT SCREAM"**  
**Slayer**

"THIS WAS FOR A Slayer tribute album. When we got the list of songs we could do, most of the obvious ones were already taken, except this one, which I've always thought was a cool song, anyway. The main 'Silent Scream' riff is amazing. When



it came to the solo, I did something completely different. I didn't even try to learn the original solo note for note. A Slayer solo is their thing; I'm not even going to try to imitate that."



**"HELLION"**  
**W.A.S.P.**

"THE FIRST TWO W.A.S.P. albums [W.A.S.P. and *The Last Command*] helped put the group on my list of favorite metal bands. This song was the first cover we ever did. We recorded it during our sessions for our first album, *Something Wild* [1997]."

**"JUST DROPPED IN (TO SEE WHAT CONDITION MY CONDITION WAS IN)"**  
**Kenny Rogers**

"THIS SONG WAS another cover from the *Big Lebowski* soundtrack. But unlike the Creedence song, I'd never heard this tune before I watched the movie. I think it's a lot more fun and challenging to cover non-metal songs. It's more surprising for Children of Bodom fans,

too. Covering Slayer, Maiden or Judas Priest is just so obvious for a metal band to do. That's why we wanted to do something different and record a Kenny Rogers song."





Joel Stroetzel  
Adam Dutkiewicz

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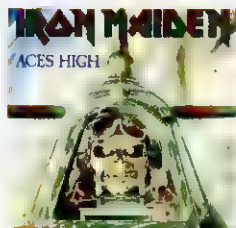
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### "ACES HIGH"

**Iron Maiden**

"I FIRST GOT INTO Maiden when I was about 10 years old. My friend had some Maiden tapes, and I'd go over to his place and listen to them. Like most of the metal covers on this album, this track was originally recorded for a tribute album. 'Aces High' is a great song to begin with, and we just went over the top with it. It's pretty hilarious. It's just so fast, and we added a bunch of crazy licks. I also redid the solo completely. Otherwise, we stuck pretty close to the original."

### "REBEL YELL"

**Billy Idol**

"I DIDN'T KNOW what the hell was gonna come out of this, but it turned out surprisingly well. I was definitely into Steve Stevens' playing on the original. He's an awesome guitarist. When you're listening to Billy Idol songs, there's so much shit going on that you don't really pay attention to what the guitars are doing. This song is so strong, but it also has a lot of crazy guitar work."

### "NO COMMANDS"

**Stone**

"THIS SONG WAS originally done by [Children of Bodom guitarist] Roope [Latvala's] old thrash band from the late Eighties. Back in the day, they were really big in Finland. We actually recorded this cover, like, 10 years ago."

### "ANTISOCIAL"

**Trust**

"THIS WAS ONE of the two new ones we recorded for the album."

I only knew Anthrax's version of the song. We were tight with scheduling and already had the Pat Benatar track chosen, and we didn't know what the other song was going to be. Then someone suggested 'AntiSocial' because it's metal but kind of punk, too."

### "TALK DIRTY TO ME"

**Poison**

"I STILL DON'T understand why people give [Poison guitarist] C.C. DeVille shit. I'd like to see those people try and play some of his solos. I pretty much grew up with hair metal. I started listening to these bands when I was real young because my older sister was way into hair metal, but by the time I was a teenager I got into a lot harder stuff. But nowadays I'm totally back into the hair metal bands. I love Eighties metal. I can't help it."



### "GHOST RIDERS IN THE SKY"

**Stan Jones**

"I CAN'T REMEMBER when I first heard this song, but it was probably when I was really young. I feel like it was in some cartoon I used to watch. For this cover, the arrangement is pretty much based on what they did in the *Blues Brothers* 2000 movie soundtrack."

### "WAR INSIDE MY HEAD"

**Suicidal Tendencies**

"SUICIDAL ARE STILL one of my favorite bands. When I first heard them, it just sounded like what metal should be. I was still so young that I wasn't thinking about stuff like crossover [the mixing of

metal and hardcore]. I love Suicidal and how their attitude is so in-your-face. They're tough, but they have the whole insanity thing going on, too, which I think is so cool."



### "DOPS!...I DID IT AGAIN"

**Britney Spears**

"IT WAS ME and Janne [Wirman], the keyboard player, who came up with the Britney cover. Everyone else in the band was like, 'Are you kidding me?' [laughs] And we were both like, 'Dude, we're so not kidding you. We're doing this.' It was the ultimate thing that we should definitely not do, and that's why we did it. It would be fun to play live, but there's this chick doing the background vocals in the chorus, and without that it would sound pretty terrible."

### "WAITING"

**King Diamond**

"I'M A FAN OF his earlier stuff, but 'Waiting' is pretty good. I do the falsetto on this song, but the whole thing is a joke. We recorded the music, and then I was thinking to myself, 'What the hell am I going to do about the singing? Then it just got out of hand. It's pure fucking comedy. I knew I could sing like that, but only in a goofy way.'"





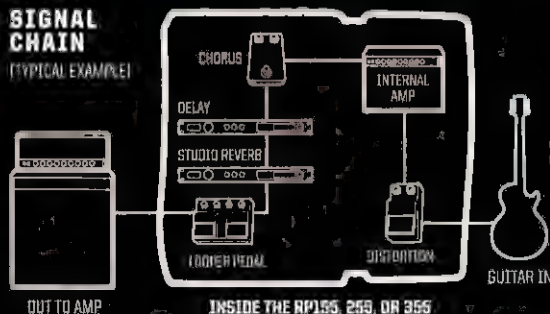
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## SIGNAL CHAIN (TYPICAL EXAMPLE)





# Dirty Talk

Blues-rocker **GEORGE THOROGOOD** talks about his influences, hits and slide style, and delivers the lowdown on his band's latest album, **THE DIRTY DOZEN**.

by Jimmy Brown / photographs by Rayon Richards

**"L**IKE ANY OTHER BAND, we're just trying to get new and exciting material in the show so we can keep going as long as we can," says guitarist, singer and Blues Hall of Fame inductee George Thorogood. He's referring to the songs on his band's latest offering, *The Dirty Dozen* (Capitol/EMI). The album features the blues-rocker's trademark poignantly gruff, muscular vocals and guitar playing on six new studio recordings and rereleases of six fan favorites, including three rare tracks that were previously out of print in the U.S. The record also marks his return to Capitol/EMI, where he found his greatest success in 1982 with the album *Bad to the Bone*.

In addition to being offered on CD and as a digital download, *The Dirty Dozen* is available on vinyl exclusively from [georgethorogood.com](http://georgethorogood.com) and at the band's live shows. Thorogood says, "I'm a big fan of vinyl, and it was important to me personally to make this album available in that format to those who want it. When we were sequencing the track list, I

thought it would be fun to group the songs like you would for an LP, with the new recordings on side one and the rereleased tracks on side two."

Renowned as "the world's greatest bar band," George Thorogood and the Destroyers have enjoyed great commercial success for more than 30 years. Since releasing its self-titled debut album in 1977, the band has become a powerful force on the blues-rock scene, having toured and performed with many of the blues world's most legendary artists, including Hound Dog Taylor, John Lee Hooker, B.B. King, Willie Dixon, Bo Diddley, Albert Collins and Buddy Guy. Thorogood and his group have earned legions of fans across the globe and continue to be a big draw on the blues-rock touring circuit thanks in great part to their many enduring FM rock radio hits from the late Seventies and early Eighties. Those include souped-up covers of Hooker's "One Bourbon, One Scotch, One Beer," Bo Diddley's "Who Do You Love" and Hank Williams Sr.'s "Move It on Over," as well as Thorogood's own

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composition "I Drink Alone" and his signature song, "Bad to the Bone."

Most of the tunes Thorogood covers on *The Dirty Dozen* were originally penned by a who's-who of American blues legends, including Diddley, Muddy Waters, "Sleepy" John Estes, Chuck Berry, Howlin' Wolf and Willie Dixon. Thorogood says, "The tune that everybody seems to be making a big fuss over is 'Tail Dragger,' which was written by Willie Dixon and covered previously by Howlin' Wolf." Also featured on the album are Wolf's "Howlin' for My Baby" and "Highway 49," which feature Thorogood's signature scorching slide playing in open G tuning (low to high, D G D G B D). The guitarist adds, "There's also a kind of rock and roll version of 'Six Days on the Road' [an early Sixties radio hit that has since become a popular trucker theme song], which has been covered by everybody. I just figured I'd throw my hat into the ring, as it were, and add some slide guitar to it."

**GUITAR WORLD** You seem pretty pumped about the new record.

**GEORGE THOROGOOD** It feels like a homecoming for me to be back with Capitol/EMI. This album is a real rocker, full of songs we've always loved playing live, including some that our fans have told us they like a lot but haven't been available for a while. We're definitely going to be playing some of these songs on tour. I'm ready to mix it up and crank it up.

**GW** Who were some of your formative musical influences?

**THOROGOOD** I started out as an acoustic blues player and was initially influenced by guitarists like Brownie McGhee, Mississippi Fred McDowell and John Hammond. They were all solo performers with acoustic guitars, and they all played in this fingerpicking style with a thumbpick and fingerpicks, usually in open tunings. I believe Bonnie Raitt started out that way, as an acoustic bottleneck slide player,

"What makes  
**'BAD TO THE BONE'**  
so appealing is that it's a  
fantasy song about being  
the ultimate tough-guy  
outlaw and ladies man."

before she went electric. That kind of style was very much in vogue in the late Sixties and early Seventies. And then I got into Muddy Waters, John Lee Hooker and all the great Mississippi Delta bluesmen that played that way.

When I later switched to electric guitar and formed a band, I retained that same kind of acoustic approach, using a thumbpick and one fingerpick. For guidance, I instinctively set out to do what all the masters had done before me and began to check out my favorite electric players' influences, and their influences, and their influences. I thought, If Keith Richards listened to Bo Diddley and Chuck Berry, then so should I, so I did that. I then investigated who they were influenced by, and people would say Muddy Waters and Elmore James, so I checked them out. Then I asked, "Well, who did they listen to," and people would say Robert Johnson, and that's where I had to stop, because now we were getting back to the dawn of the recording industry and, unfortunately, Johnson's influences predated that. So I kind of went backward to go forward.

I also listened to country pickers, people



who played in a fingerpicking style in country bands. I listened to a lot of [Lester] Flatt and [Earl] Scruggs, who were *real* country players. I'm not talking about "country and western" and that whole marketable style—I'm talking about players who couldn't afford electric instruments for the longest time and would just sit on their porches with these big acoustic boxes, picking out these rhythms and styles and trying to project without any amplification. So I just assumed that this is how it's done, long before flatpicking and the electric guitar become the dominant, popular approach and style.

**GW** What prompted you to switch to the electric guitar?

**THOROGOOD** One day I decided I just

couldn't play solo acoustic guitar like that, not on *that* level, like a John Hammond or a Taj Mahal, which is very demanding. I remember seeing Hound Dog Taylor play with his band, the HouseRockers, and he used a thumbpick and fingerpicks and played slide on an electric guitar, and I decided right then and there that that's what I wanted to do. So after trying out some Fender and Gibson solidbody electrics, which felt alien to me and my way of playing. I bought a used Gibson ES-125TC, which is a hollowbody archtop electric with *f* holes and an acoustic-like vibe, but with a thinner body and a cutaway, which felt perfect for my playing style. If I hadn't tried playing that type of guitar I probably wouldn't have ever made the jump to playing electric with a band.

**GW** You have a very earthy, organic guitar tone. Can you describe your setup and approach to amplification?

**THOROGOOD** Watching players like B.B. King and Elvin Bishop play, I noticed that those cats rarely fool with the knobs on their guitars. They control the tone and the volume entirely with their hands, and that's how I think the really great players play. I've also learned that in order to get that kind of dynamic range when playing electric, you really need to just plug straight into a small tube amp, such as a Fender combo, and crank it up.

I also prefer to keep my guitar volume on 10 most of the time. It's kind of like driving a Chevy Nova: if you drive it at 70 miles per hour, it performs, but if you drop it down to 55, it just stalls out.

**GW** Unlike the majority of electric slide players, you prefer a copper slide instead of a bottleneck [glass] one.

**THOROGOOD** I like that raspy, metallic sound that you get with a piece of copper pipe. On occasion, I've even roughened it up with sand paper to make it scratchier so it really digs into the strings.

**GW** "Bad to the Bone," which you wrote, is certainly your biggest hit and features your slide playing in open G tuning.

**THOROGOOD** The "Bad to the Bone" riff is nothing more than a variation on Bo Diddley's "I'm a Man," Muddy Waters' version of Willie Dixon's "Hoochie Coochie Man" and several other tunes in the Mississippi Delta and Chicago blues styles. I just kind of honed it and refined it a little. The tuning gives you tons of sustain, and to play the main riff you pluck the two G strings [the fifth and third] with the thumb and index finger at the same time, so that you're doubling the melody in octaves. The other notes are fretted with the slide. So you begin by picking the open Gs twice, then it goes fifth fret, open, third fret, open, and then you mute the strings with both hands to silence them.

I think what also makes "Bad to the Bone" so appealing is that it's a fantasy song about being the ultimate tough-guy outlaw and ladies man, and the lyrics just kind of combine all these little tongue-in-cheek macho lines.

**GW** "One Bourbon, One Scotch, One Beer" was also a huge radio hit for you and is another fun story song. You play that one in standard tuning, right?

**THOROGOOD** That's correct. For the majority of the tune, I'm just holding down a first-position E chord and thumping away on the open low E note with the thumb, which alternates on the upbeats with the E octave at the second fret on the D string and the open high E, which are picked with the first and second fingers. You have to kind of pull and snap the strings with the two fingers at the same time, and in the process you end up brushing some of the other notes of the chord on the B and G strings with the middle finger, like this [for a demonstration, see the video interview/lesson on this month's disc]. If you're a flatpicker, you're gonna be in trouble here! I add some simple fills between the vocal phrases, which I pick mostly with the fingerpick on the first finger. \*

Visit [guitarworld.com](http://guitarworld.com) to see additional video of Thorogood from this interview.



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# H★TTER

**PAUL STANLEY** SAID FOR YEARS THAT **KISS** WOULD NEVER MAKE ANOTHER STUDIO ALBUM. BUT WHEN THE LATEST LINEUP PROVED TO BE A STAGE-SMOKING PERFORMANCE MACHINE, HE CHANGED HIS TUNE. THE RESULT IS *SONIC BOOM*, AN EXPLOSIVE RETURN TO FORM BY A GROUP THAT NEVER REALLY WENT AWAY. BY ALAN DI FERNA • PHOTOGRAPHS BY TRAVIS SHINN

THAN

THE

ELL







**“S**OMEBODY HAD TO HAVE A vision and a direction. And that had to be me.” Sounding only slightly less dictatorial than Benito Mussolini, Kiss guitarist and frontman Paul Stanley is talking about the making of the band’s new album *Sonic Boom*. The first new Kiss studio album since *Psycho Circus* 11 years ago, *Sonic Boom* represents a triumphant return to form for the iconic Seventies rock band. Packed with 11 stadium-razing, hard rock scorchers, *Sonic Boom* is all killer, no filler. There isn’t even a ballad in the mix.

But it is an album that was almost never made. For years, Stanley staunchly refused to make another Kiss studio record ever again. “I was against the idea for as long as I can remember,” he says. “The fact that Kiss had been able to continue over the years, being able to do concerts and do great business, was a blessing. I just wasn’t sure, up until the last year or so, that there was a reason to do another album.”

What changed Stanley’s mind? It was Kiss’ *Alive 35* tour, a monumental worldwide trek the band undertook to celebrate the 35th anniversary of *Alive!*, the 1975 album that launched Kiss into the outer stratosphere of rock superstardom. Out on the road, the current Kiss lineup—which combines founding members Stanley and bassist Gene Simmons with Eric Singer on drums and Tommy Thayer on guitar—became a powerful, well-oiled juggernaut. Stanley heard echoes of Kiss’ Seventies glory days.

“It was just so clear how great the band is now,” Stanley says enthusiastically. “I think everybody was ready to go in and do this album.”

Fans who buy *Sonic Boom* will get a healthy dose of today’s Kiss and a nostalgic backward glance as well. The album will be packaged with *Kiss Classics*, a CD of Kiss hits re-recorded by the current lineup last year. In addition, it will include a bonus live DVD culled from a recent show in Buenos Aires.

Tommy Thayer, who officially joined Kiss in 2002, is a major reason why Stanley believes the current Kiss lineup is one of the best ever. “I think Tommy’s playing is off the hook,” Stanley says. “It’s great in the sense that it refers back to all our influences, certainly, and everything we’ve done in the past and kicks it up a couple of steps.”

“There is a great spirit in the band



**“FROM THE SONGS THEMSELVES TO HOW THEY WERE  
RECORDED TO THE MIXES TO THE SEQUENCING,  
I HAD TO HAVE THE FINAL SAY.”**

—PAUL STANLEY

now,” Thayer confirms. “We’ve all been on a high over the past year and a half, mainly because of the touring.”

But Stanley had a few preconditions that needed to be met before he would enter the studio with his bandmates. “First and foremost was that I would produce the album,” he says. “Ground rule number two was ‘no outside songwriters.’ I think that when other people get involved in the band it may expedite things and make the process easier, but it certainly dilutes and diffuses what the band is. We don’t need someone else’s interpretation of who we are. We need our own.”

And Stanley’s third precondition? “Basically what you’d expect as a producer,” he says, “and that’s that my word is final. Everything—from the songs themselves to how they were recorded to the mixes to the sequencing of

the album...I had to have the final say. And I have to say, from the get-go, it was clear to everybody that the results were terrific, which excited us that much more.”

Stanley was justified in his determination to play the role of benevolent despot. His songwriting and lead vocals were the force behind many of Kiss’ greatest hits. In the early days, the guitarist worked closely on the music with his longtime musical partner Gene Simmons. The two of them founded Kiss in the early Seventies, molding the group from the ashes of a prior band called Wicked Lester. But over time, they’d grown apart musically. And





has been to replicate onstage the leads played by Ace Frehley and other prior Kiss lead guitarists. He says of himself, "It doesn't matter if Tommy Thayer wants to add his inflection or point of view to the classic Kiss material. Nobody cares to hear that. I wouldn't."

But on *Sonic Boom*, Thayer came to the table as a full member of Kiss, adding his musical perspective to both songwriting and guitar solos on the album. "In December [2008] we started to talk about the album," he says. "And by January I was going to Paul's house to start throwing riffs back and forth, working out songs together. I co-wrote 'When Lightning Strikes,' which I also sing on the album. And I co-wrote 'Never Enough' with Paul and 'I'm an Animal' with Paul and Gene. It was just a matter of keeping things real simple and raw and not overthinking anything or deliberately trying to write something that would appeal to radio."

Part of Stanley's master plan for *Sonic Boom* was that the basic tracks should be recorded live in the studio, the way Kiss did it in the good old days. The band set up at Conway studios in L.A. and cut basic tracks live to analog 24-track tape. Stanley says, "We were much more concerned with capturing feel rather than perfection. There were no click tracks. We don't have a click track onstage, so why would we need one in the studio?"

And it wasn't about doing the songs 10, 20 or 30 times. I think the most takes we did on any song was three."

Stanley and Thayer both played rhythm guitar on the basic tracks. A 1994 sunburst Gibson Les Paul Standard was Stanley's main ax, although he also brought one of his signature model Washburn Preachers into the picture. Thayer played a Gibson 1961 reissue SG. "Tommy and I mixed and matched until we found what complemented the song and each other," says Stanley, whose amps for the sessions included vintage Marshalls, a vintage Fender Bassman head and some Randall gear. Thayer's rhythm guitar sound was derived from his signature model Hughes & Kettner amp, an H&K Statesman combo and a late Seventies Marshall Master Volume.

"One thing that Kiss has always done, and something I've always talked about, is what I call 'the Big Guitar,'" Stanley says. "And 'the Big Guitar' is often just two guitars playing different [chord] inversions. I was a huge fan of Humble Pie. They were part of the template for what Kiss was doing originally. And the double-rhythm guitarist thing was very much part of their approach. So the rhythm guitar feel and sound on *Sonic Boom* is often just a matter of what Tommy and I are playing against one another."

Once basic tracks were completed, the

project was transferred to a Pro Tool rig at co-producer's Greg Collins' studio, the Nook, also in L.A. It was there that Thayer laid down his lead guitar tracks, alternating between the aforementioned '61 reissue SG and one of his signature model Les Pauls. "SGs, Flying Vs and even Explorers have a little more midrange punch to them than Les Pauls," he explains. "It's a little bit of a tighter sound when you're recording."

For guitar solos, a vintage Ibanez Tube Screamer was placed in line between Thayer's guitar and amps. He employed his H&K signature model and Statesman amps in tandem with a 50-watt Marshall from 1973. "And we also have a little battery-powered Orange practice amp," he adds. "We turned that on during solos to get a little bit of ratty-ness on the top."

Stanley planned to play some of the leads himself but decided to cede the job to Thayer. "Tommy was doing such a phenomenal job, I was just happy to let him go for it," he says. "The album is going to be a big statement from him, being that it's his first album playing as a member of the band."

Thayer says, "A lot of the guitar solos in Kiss' music are kind of thematic. It's more than just riffing out. They have a melody and a theme. You'll be riffing, but there's a start, a middle and a finish to the solo."

Although they're a few years apart in age, Stanley and Thayer have discovered that they are very much on the same page when it comes to guitar influences. Thayer says, "Paul saw Led Zeppelin for the first time in 1969; I saw them for the first time in 1977. That's the difference. But we both love Led Zeppelin. I started playing guitar and going to concerts around 1974, so I was influenced by a lot of Seventies guitarists like Ace Frehley, Ronnie Montrose, Joe Perry and Davey Johnstone [Elton John, Alice Cooper]. But really those guitar players were directly influenced by Jimmy Page, Eric Clapton, Jeff Beck and Jimi Hendrix. So it comes down to the same thing. Also, I grew up loving Kiss, so it makes sense that I'd also like all the influences that made Kiss Kiss, whether it's Humble Pie, Led Zeppelin or Cream."

But while Stanley chose to record the basic tracks using old-school techniques like live-in-the-studio playing and analog tape, he says that "the last thing I wanted was to make a retro album. I just wanted to make an album that was true to Kiss, that captured the vitality, focus and energy of us at our best. And *Sonic Boom* does just that." \*





in particular is quite anthemic. It's even got the "Hey Jude," crowd sing-along ending!

**STANLEY** At our best, that's what we do when we write. Actually, I think my style of songwriting comes more from the [late Fifties/early Sixties] days of pop than from heavy metal. I think a song needs a verse, a pre-chorus and a chorus. These are things that a five-minute guitar solo is never going to take the place of.

**GW** Your stuff is always pretty classically structured: a good bridge and, as you say, three good verses and a killer chorus.

**STANLEY** Yes. I like to think that a song comes full circle. It leaves you satisfied at the end because it takes you back to where you started, only at a higher level of emotion. Dynamics and the way you build a song's arrangement are important, but you have to build on a foundation.

**GW** In the early days, you and Gene shared writing credit on some of the band's best-known songs, including "Rock and Roll All Nite" and "Strutter."

**STANLEY** Yeah. It's interesting. Gene and I often put both our names on them. And there are

other songs that we didn't put both our names on, but where we also had a big hand in each other's writing. And on *Sonic Boom* we wrote together. I was very adamant that we write together. I think there was a little hesitation about it at first, but it was effortless. At first Gene said, "Well, we write differently now, and our styles have changed." I said, "No. It's essential to the chemistry of the band to have us write together." Both our names are

and do it exactly the way we wanted. We didn't want to compromise, didn't want anybody else's input. And those are the songs that came later in Kiss.

But the two people who wrote those original songs were still capable of writing with that same chemistry. The chemistry didn't go away. We just had to push away a couple of roadblocks. It would have been insane not to take advantage of that chemistry.

**GW** You're lucky. Not everybody

think there was a great sense of group unity and purpose on this album. It wasn't about promoting any one person in the band; it was about waving the flag of a great band.

**GW** Do you actually remember writing "Rock and Roll All Nite"?

**STANLEY** I do, absolutely. We had had a meeting with the [Casablanca] record company president at the time, Neil Bogart, who said we needed an anthem. The whole idea of a rock anthem was strange to us, because it wasn't common back then. We asked him what he meant. He pointed to Sly and the Family Stone and said that their song "I Want to Take You Higher" is an anthem in the sense that it's a song the fans can rally behind, one that speaks to the common experience between the band and the audience.

So I kind of went, "Got it!" I went back to my hotel room, picked up the guitar, played an A chord and sang, "I wanna rock and roll all night and party every day." It came really easily. I then knocked on Gene's door and said, "What do you think of this?" He thought it was great and said, "I have a song that isn't finished." It

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## "YOU KEEP THE DRUGS. JUST GIVE ME THE SEX AND ROCK AND ROLL."

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—PAUL STANLEY

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on a lot of the new songs.

**GW** How did you and Gene come to drift apart in the early days?

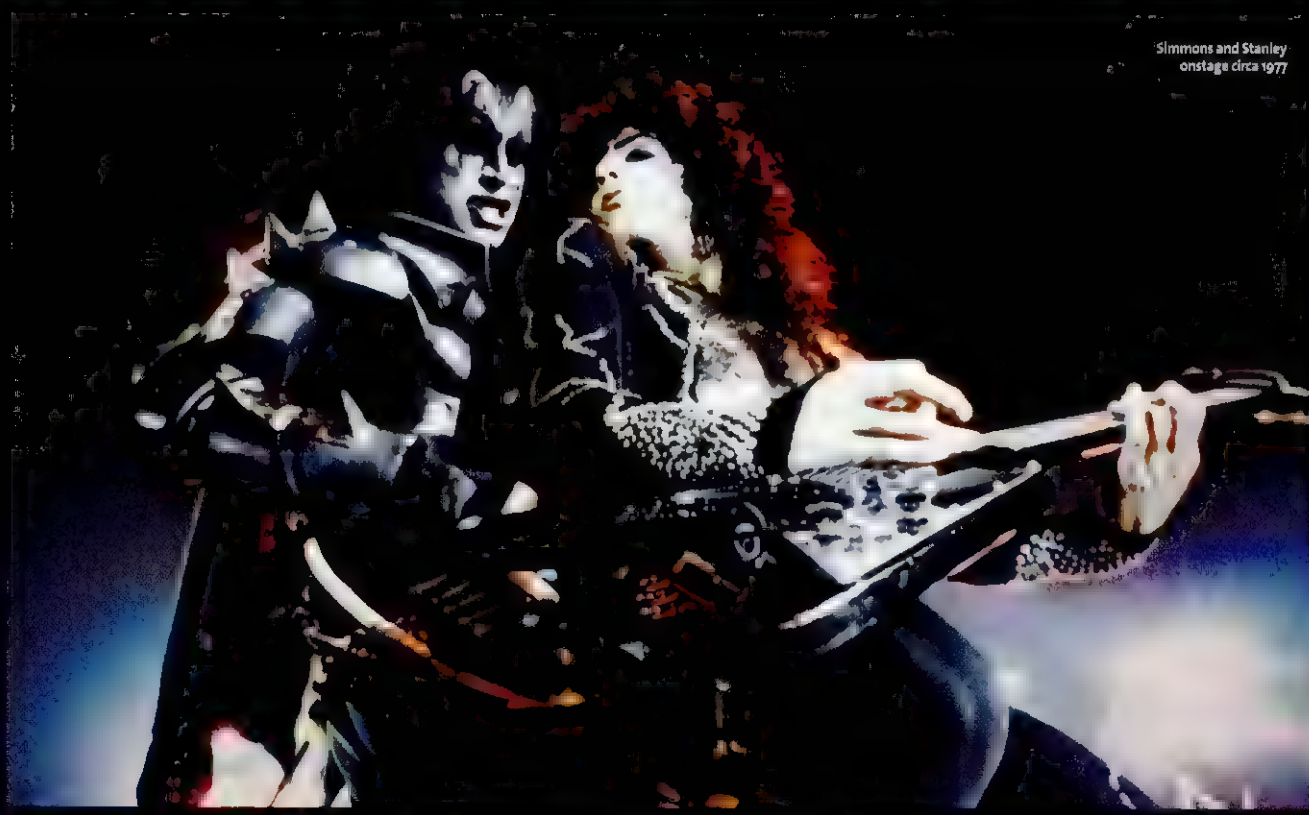
**STANLEY** We always had somewhat different approaches to songwriting, but that was what made those early songs special. I think at some point we both decided that we wanted things our way. We were big kids with big egos. We just decided to go off on our own

and can get back to that place.

Sometimes great songwriting teams reunite after many years and it's just not happening anymore.

**STANLEY** I think part of the reason, again, is that you have to be selfless. Writing a great song has to be a bigger priority for you than getting your own way. Once the ego is out of the way, the potential is unlimited. I

Simmons and Stanley  
onstage circa 1977





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The original Kiss lineup at Grauman's Chinese Theatre, in Hollywood, on February 20, 1976. (clockwise from top) Stanley, Peter Criss, Ace Frehley and Simmons



was called "Drive Me Wild." So we put his verses for his song "Drive Me Wild" with the line "rock and roll all night and party every day," and that was the song. I remember it as clear as yesterday.

After that, "party" became a commonly used term in the English language. I just thought it summed up the idea of having a great time. It got all kinds of other connotations with time, but the essence of what we were, and certainly the life we were living on tour, was rock and rolling all night and partying every day.

**GW** I think Kiss can take credit for turning the noun "party" into a verb.

**STANLEY** Yes. We wanted "to party," as opposed to going to a party.

**GW** But Gene always says, "Oh man, I never did drugs."

**STANLEY** And that's true. To us, "to party" meant to have a great time. I can remember clearly people would say "sex, drugs and rock and roll." And I would say to them, "You keep the drugs, just give me the sex

and rock and roll. Whatever I'm gonna do tonight, I want to remember tomorrow."

**GW** In Kiss, you wrote so many of the songs, and you were the lead singer. Does it bother you that to the average person on the street Kiss is "that guy with the tongue"?

**STANLEY** That's the kind of question that only somebody who knows music would ask. But I think it's fair to say that Gene's persona and his look are what has come to be known as the epitome of the Kiss image. If the band had to be summed up in one face, it would certainly be his. Look, we all have different aspirations in life, and Gene's is to be in a spotlight all the time. Anyone who isn't deeply aware of the band as a musical force would naturally assume that Gene is the central part of the music, whether it's as the front man or lead singer. He's certainly got the biggest mouth.

**GW** We'll give him that.

**STANLEY** But with time, hopefully everybody



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becomes comfortable with their role and thankful for what it is—and not too concerned with what it isn't. Everyone around us certainly knows that this album wouldn't have happened without my asserting to some extent how we should have done it. Gene and I are different people, but we're both very much essential to the mix.

**GW** Gene can be quite confrontational. Is he that way with you?

**STANLEY** No, no. He knows when not to rattle his saber. You know, Gene is very much about getting a rise out of people and saying things that will elicit a reaction. But our relationship isn't about that. We have known each other for 40 years. Our bond is much deeper and much more genuine than that kind of thing. But yeah, he's certainly a piece of work.

**GW** Being that he is, as you said, into getting a rise out of people, is he the first one who said, "Hey guys, what if we put on makeup?"

**STANLEY** Look, he would take credit for inventing water.

**GW** That's not what I'm asking.

**STANLEY** Yeah. I would hope that he would be generous enough to acknowledge that the synergy and chemistry in the band resulted in much of what we did in the beginning. I think as an only child Gene was probably much more used to saying "I" and "me" instead of "we."

**GW** We've talked in the past about how, in the early days, Kiss' presentation was more transgender glam/New York Dolls before you went with the cartoon superhero look.

**STANLEY** In the beginning, before we ever had a record deal, we initially were more glam, and we used lots of colors in our stage outfits. Once we saw the New York Dolls, whose waists were as big as our wrists, we realized that we looked more like linebackers in drag. Quickly, Gene and I looked at one another and said, "The colors have got to go. How about we go to black and silver?" That's when we really formed clear identities for each one of us. It wasn't meant to be kabuki, but it was much more graphic than glam.

**GW** So what was it like to go back and re-record a bunch of the old Kiss songs?

**STANLEY** It was actually a lot of fun to revisit those songs. Because over the years of playing them, while we certainly presented them with their core identity and sound, we weren't playing them the way they were initially recorded. So to go back and re-cut those songs was almost like going back to school or looking at your old snapshots and recreating the poses.

**GW** It sounds like you studied the original recordings very carefully.

**STANLEY** Totally. We really went back and matched the tempos, keys...everything. It's interesting, because a lot of those songs were slower than we remembered,

because the live versions of them tend to be much more high energy. So to listen to them and cut them again was a real challenge at times. We captured the sounds of the guitars and everything, but vocals are something where you really want to match the inflection, cadence and tone of the original. Over the years, though, you start to sing differently. Tonally, your approach to a melody may be different. So getting it back to that was really interesting. There were times when I'd have to listen to a vocal line by line in order to nail it.

**GW** It was that obsessive?

**STANLEY** Oh yeah. We wanted the re-cut versions to be virtually interchangeable with the originals.

**GW** What are some of your personal favorite songs among the Kiss catalog?

**STANLEY** Oh, "Love Gun." I think that's a great song to this day. "Detroit Rock City," "I Want You." I'm a big fan of "God of Thunder," because I always like the 'dea that Gene's signature song was written by me.

**GW** And now you're back on the road, celebrating the 35th anniversary of *Alive!*

**STANLEY** Yes. The show is built around the songs on *Alive!* And then there's a big chunk of other classics thrown in. And here we have *Sonic Boom* coming out, so some of those songs will find their way into the show. So it's very much a celebration of everything we've done, but focusing particularly on the 35th anniversary of *Alive!*

**GW** Are you still seeing the old fans?

People who have been with Kiss since day one?

**STANLEY** There are some of them still, there, sure. But Kiss has become multigenerational. Some of the original fans are bringing their kids, almost as a rite of passage, so their kids can experience what they did. And we see teenagers, too. I think Kiss connects with that part of everybody that wants freedom and to live as they choose. It's a night for everybody. You know, if you can't look like Kiss, at least you can feel like Kiss.

**GW** And plenty of people try to look like Kiss.

**STANLEY** You know, that's a great compliment. Because it's not easy.

**GW** I think that by fictionalizing the band, by becoming characters, you've kind of sidestepped the problem that so many bands face: the problem of growing old.

**STANLEY** I think the band has become iconic in that the identities of our four characters transcend the music. We're certainly a band first and foremost, and that's what's important to me. Yet, just on a purely visual level, you can bring a photo of Kiss anywhere in the world, show it to someone and they'll tell you it's Kiss, whether or not they're familiar with the music. We seem to have diversified in so many ways. But still, to me, the core of it is about the music. And that's what *Sonic Boom* gets back to—the music. ✱





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# GIMME BACK MY BULLETS

**ON GOD AND GUNS, A NEWLY RESURRECTED LYNYRD SKYNYRD  
RECLAIM THEIR RIGHT TO BEAR ARMS—AND TO ROCK AND ROLL.**

BY ALAN PAUL • PHOTOGRAPHS BY TRAVIS SHINN









**WHEN LYNYRD SKYNYRD** stopped by the Manhattan offices of Sirius/XM Radio to promote *God & Guns*, their new album, they performed inside the Fish Bowl. Located smack in the middle of the satellite radio conglomerate's lobby, the appropriately named room is fully enclosed in soundproof glass, its inhabitants on display from all sides. ¶ Throughout Skynyrd's six-song performance, the hand-picked fan club members who made up the seated audience responded enthusiastically. More telling was the gathering crowd of Sirius/XM employees, who left their desks one by one to take in the legends in their midst. They filled the hallways around the stage, hung over the balconies from above and lined the back of the room.

By the time Skynyrd began to hammer out the familiar opening riff of "Sweet Home Alabama," their last song of the performance, the scene felt more like a real concert than a promotional stop by a band getting the word out on its latest—in Skynyrd's case, 15th—album. Nobody could have predicted such a scene back in 1987, when the band played together for the first time in a decade. That tour marked the 10th anniversary of the plane crash that killed singer Ronnie Van Zant, guitarist Steve Gaines and his sister, backup singer Cassie Gaines, and seemingly ended the band in the midst of their prime.

Singer Johnny Van Zant stepped in for his late brother back in 1987, and he's still at the mic. Much else has changed, however. Keyboardist Billy Powell died from a heart attack in January 2009, in the middle of recording *God*

& *Guns*. That left guitarist Gary Rossington as the band's sole original member. Suffice to say, change has been a constant in the band's lineup. More than 25 members have passed through Lynyrd Skynyrd's ranks since Rossington, Ronnie Van Zant and guitarist Allen Collins first formed the band in Florida 45 years ago. Guitarist Rickey Medlocke, who has emerged as a spokesman for the group, has been with Skynyrd for 13 years, but he was with them back near their beginning. He was actually the band's drummer from 1970 to 1971, before he left to form and front the band Blackfoot. He rejoined Skynyrd in 1996 and is now a core member, along with Rossington and Van Zant.

Medlocke shakes his head when talking about the tragedy the band has continued to stare down. Powell's death affected them deeply, he says, and when longtime

bassist Ean Evans succumbed to cancer a few months later, they briefly considered hanging it up. It was two more body blows for a band that has taken more than its share of hits.

"Losing Ean and Billy really hurt," Medlocke says. "It felt almost like too much. And to be here less than a year later, coming off a very successful tour with Kid Rock, promoting a new recording we feel great about...well it's almost hard to believe."

For a band with such a long history, Skynyrd could rest on their laurels. But *God & Guns* is an ambitious work, and with it Skynyrd have honored their tradi-



BE SURE TO CHECK OUT THE EXCLUSIVE  
LYNYRD SKYNYRD "FREE BIRD" VIDEO  
LESSON ON THIS MONTH'S CD-ROM!

Skynyrd onstage at Celebrity Theatre in Phoenix, Arizona, September 9, 2009; (previous spread) Rickey Medlocke, Gary Rossington and Sparky







tions and polished them with a modern sheen courtesy of producer Bob Marlette (Black Sabbath, Saliva, Shinedown). Several tracks, notably the flag-waving anthemic title track and "Gifted Hands," a tribute to Powell, will fit right in to country radio. Elsewhere, Skynyrd turn up the crunch, taking a hard-edged musical approach that would sound at home next to Nickelback. The first single, "Still Unbroken," is among those rockers, a defiant statement by some of rock's ultimate survivors, which has been adopted as a theme song by the WWE.

The wide musical range is also reflected by the album's guest musicians. Marilyn Manson guitarist and noted chicken picker John5 co-wrote six songs and plays a couple of finger-blistering solos, while Rob Zombie and country Dobro ace Jerry Douglas make appearances as well. But the heart of the music remains the band's signature three-guitar attack, delivered here by Rossington, Medlocke and Mark "Sparky" Matejka. The guitarists animate the songs, sparking off one another and creating rich textures with pumping rhythms and screaming three-headed leads.

As the band's last connection to its origins, Rossington takes his role as keeper of the Skynyrd flame seriously. Still, he laughs when Lynyrd Skynyrd's tortured history is compared to an old philosophy question: If you replace every part of a car over the course of decades, is it still the same car?

"Well, we're definitely still Skynyrd," he says. "I wouldn't ever let anyone in the band that did not have absolute respect and understanding for the history, the original members and everything we've done. We want



**"WE'VE BEEN  
THROUGH  
A LOT, AND  
WE'RE STILL  
STANDING."**

—ROSS.INGTON



to be the real deal and no bullshit about it, because that's what this legacy is all about. It's all on the up and up."

**GUITAR WORLD** On *God & Guns*, it sounds like you set out to do something decidedly different. The music seems like an extension of the group's past efforts rather than a retreat of familiar songs.

**GARY ROSSINGTON** Oh yeah! We wanted to show people that we still had some new, different, exciting stuff left in us. We love to play our classics and always will play them, but we also need to keep things fresh. We took a long time to write this album. Johnny, Rickey and myself worked on songs and went to Nashville and got a few more writers involved, and we tried really hard to write some good stuff that would stand up to our classics but also stand apart from them.

**RICKEY MEDLOCKE** We really wanted to bring something new to the table. We just wrote the best songs we possibly could and did the best recording of them. We didn't cut any corners in terms of time or money.

My old man Shorty was a huge figure in my musical life. He wrote [Blackfoot's] "Train, Train" and Ronnie wrote "The Ballad of Curtis Lowe" [from Lynyrd Skynyrd's 1974 album, *Second Helping*] with him in mind. The old guy once told me, "If you ever want to make something happen and be noticed, do something different." And that's basically the advice we followed here, and it started with getting a really different kind of producer, Bob Marlette, who brought a lot to the table.

**GW** "Still Unbroken" could be your theme song. How much does it describe Skynyrd's present attitude toward life and music?



**ROSSINGTON** Pretty much totally. That's just a true story about what's happening to us. After a while you just feel like you can withstand anything. You can't make this stuff up.

I know a lot of people fear getting older, but in a way it's great. You lose fear and don't really care about how others see you. And after you get older and have been around long enough, people show a little respect whether they like your music or not. It's hard for anybody in life to keep going through tragedy, but we all lose loved ones. Tragedies happen to everyone, and they happened to us in the public eye. People who have been following us have seen the band go through a lot and they relate to that. When people see you go through so much, they get closer to you. We've been through a lot and we're still standing. Still unbroken.

**MEDLOCKE** The song reflects everything we've been through, and we almost named the album after it, but we wanted to move past our past. We still get questions about the plane crash, but the band has moved so far beyond that.

We actually began writing "Still Unbroken" right after Leon [Wilkeson, original bassist] passed in 2001. We worked on it with Hughie [Thomasson, who left Skynyrd in 2005 to reunite the Outlaws and passed away two years later] but never finished it. Then, as we were getting ready to start writing sessions for this recording, Gary listened through a bunch of cassettes of old songs to see if there was anything worth going back to, and he came across this song. We could hear Hughie talking and it was really moving in ways that are hard to

describe. It's what really got us going on this album. It all started there.

**GW** It also has a very thick, textured guitar sound.

**MEDLOCKE** That's because it's in a drop tuning, which I write in often. In this case, we are detuned half a step, and then the low E is down another step. I often use dropped D or C—I even go all the way down to A. What can be really cool is drop a guitar down there and have the rest of the band continue in standard tuning. It gives it a lot of power and texture.

**GW** Gary, Gregg Allman told me that when the Allmans were doing their stand at the Beacon Theatre here in New York last March, one night he looked down the line of guitarists and thought, Damn, I'm the only one left. How often do you feel like that?

## ON THE MARK

HOW GUITARIST MARK "SPARKY" MAJETKA REMAINS CONSISTENT AS SKYNYRD'S THIRD MAN.

**IT TAKES MORE THAN** hot licks to get a gig with Lynyrd Skynyrd. Gary Rossington says he won't make a member of anyone that doesn't fully understand the band's history, and Rickey Medlocke gives everyone who auditions the same command: "Don't even bother showing up if you're not going to come in and give respect and honor to the original tracks and emulate the guys who you're auditioning to replace and play with."

Obviously, guitarist Mark "Sparky" Majetka, who has been with the band for five years, passed these tests. The band's sound has always been centered around three distinctly different lead guitar tones: Rossington's fat humbucker slide, a heavy Explorer-into-Marshall sound pioneered by Allen Collins and now handled by Medlocke, and a crisp single-coil sound originally laid down by Ed King ("Sweet Home Alabama") and Steve Gaines ("I Know a Little," "What's Your Name"). This latter role is now Sparky's. "I'm the Strat guy," he explains.

A Nashville studio veteran who played with the Charlie Daniels Band for five years and then worked with his own rocking country band, Hot Apple Pie, Majetka spent years listening to Skynyrd's music. Having shared stages with them and covered their songs in bar bands, he thought he knew the tunes well. But when he got the gig, Majetka says, he had to dive in to really learn and master the parts.

"It wasn't hard in an, 'Oh my God, my fingers are tied in knots' way," he says. "The dif-

ficulty came in catching and mastering all the little subtleties and idiosyncrasies that make the songs so perfect—little harmonics, inflections, micro bends—and the ways in which the three guitars divide up parts, mesh and stay out of each other's way."

Rossington says that Majetka took the ball and ran with it from his first day with the group. "Sparky is phenomenal. He can play absolutely anything. When we do the classic songs, we try to do them just like the record, and he nails them. And when we do new songs or have any kind of a jam song, he does what he wants and plays fantastic licks."

Recording and now performing the songs on *God & Guns* has given Majetka a chance to put more of his own stamp on

Skynyrd, an opportunity he has relished. "It's exciting to create my own parts after years of mastering other people's licks," he says. "I've tried to take the stylistic hallmarks of the band and add my two cents. I'm really proud that we were able to give Skynyrd their classic sound while adding a new modern edge. We feel like this record is taking Skynyrd into the new millennium."

And about those initial tests anyone has to pass to get into the band? They were never a problem because Sparky is completely reverential toward the gig. Even after playing hundreds of shows with Skynyrd, he says that it remains thrilling.

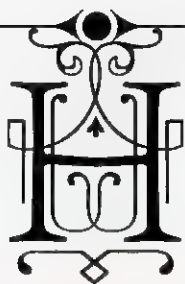
"I have a personal moment every time we play 'Free Bird' that is incredibly special to me," he says. "I end up standing right next to Gary as he takes his slide solo, and every night I look at him and have to pinch myself. I still can't believe I'm standing next to Gary Rossington hearing the tone out of his amp just as he does and watching him play this classic solo that's just as perfect today as the day it was originated."

"I have a personal reverence for Gary's tone and licks and everything he plays. At moments like that, I sometimes have to remind myself to keep playing. The music is as big as the band itself, and every member that's ever been in the band has paid homage to what Gary, Allen and Ronnie created. That's what the new record is about to me. The music they created in the Seventies is still unbroken."

—Alan Paul







**"HANDGUNS WERE MADE  
FOR KILLING AND  
I DON'T THINK ANYONE  
NEEDS ONE, BUT  
A SHOTGUN TO  
PROTECT YOUR  
FAMILY  
IS DIFFERENT."**

—GARY ROSS NGTON

**ROSSINGTON** Pretty regularly, but I just thank God I'm still here and that people still come to hear us and like the music. When Ronnie, Allen [*Collins*] and I started out this band, we just had a dream to share our music, to get in a really big band and make the world listen. We did it, and I'm just carrying that on.

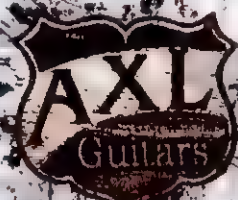
**GW** Do you feel an obligation to the fans and even to history to keep Skynyrd going, rather than just saying, "Screw this. I'm in the Rock and Roll Hall of Fame. Now I'm hanging it up and going fishing"?

**ROSSINGTON** Well, yeah. That's what I'm doing it for—to keep the music going, and let people hear our music and the songs. I feel like we have a responsibility to them and to the music itself. And there's a new generation of Skynyrd fans, too and we're playing for them, as well.

I have felt like hanging it up sometimes, because it's hard out on the road. But we don't tour as much as we used to, and I always get home after a while. We have two little baby grandkids now that take up all our time when we're off, so for me it's the best of both worlds. I don't have any reason to quit. Where Skynyrd is coming from is bigger than any of us. We just keep going.

**MEDLOCKE** In the middle of recording this album, we lost our bassist, Ean Evans, and Billy Powell, one of our best friends, a brother, one of the original guys who had been with us all those years. We were at a point where we didn't know what we wanted to do. We thought that maybe we should call it a day. But you've got an obligation to the fans, the people who have been there all those years. And we are three generations deep into fans, just like we sing on [*the God & Guns track*] "Skynyrd Nation," and we owe it to them, to give them something. We decided to finish the record and go forward.

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**GW** Bob Marlette gave you guys a very modern sound. Did you have to adapt the way you played or recorded from what you have done all these years?

**ROSSINGTON** Yes and no. We did it all digitally and used Pro Tools, but when it came time to recording guitars and basic tracks, we did it like we always have. Those are all real tube amps. We took our time, tried a million different amp-and-guitar combinations, found the sounds we wanted and played our parts.

**MEDLOCKE** I really took my time to get a great sound, and Bob helped me come up with a cool approach to my tone. I've got a few great old Marshalls that I use live: '71 and '72 heads and an old combo with 2x12s. When I did the heavy tracks with drop tun-

ings, I used both heads into different cabinets and then ran into the Marshall combo with a totally clean sound. I got different tones on all three, and they were mixed together for one huge sound. I tracked using either my new Floyd Rose-equipped, hollowed-out center Les Pauls, which the Gibson Custom Shop has made me, or my old Black Beauty. Once I got a solid rhythm track, I would come back and use an old Tele that has a real pristine ping on the top end and run it through the same amp setup and run another rhythm track. Bob mixed it all together to form the basic tracks for most songs, and it just sounded huge.

**GW** Could any other band have a range of guests on an album that stretches from coun-



## SKYN TONES

A GARY ROSSINGTON AXOLOGY

**FOR THEIR 2009 TOUR,** Lynyrd Skynyrd had to break in not only two new band members—keyboardist Peter Keys and bassist Robert Kearns—but also some new amp heads for founding guitarist Gary Rossington. That may not sound like a big deal, but consider this: Rossington had been playing with the same pair of Peavey Mace heads since 1971, when Hartley Peavey gave them to him personally. They have now been replaced with two Peavey Penta Gary Rossington Special Edition heads.

Louis Williams, Rossington's guitar tech,

explains, "The Maces are still fantastic heads, but parts were getting tough to come by, and it was a little nerve wracking. Gary played through Pentas at an awards show and loved them. He just wanted some mods done, so Peavey sent guys out with him and they tweaked them into these signature amps." Rossington runs the heads through four 4x12 cabinets loaded with standard Peavey Black Widow speakers.

Rossington still plays Les Pauls, as he has throughout Skynyrd's career, but now he leaves his '59 Standard at home



and instead plays copies from his signature Les Paul series. "I don't have to worry about them so much," he says.

His main stage guitar is a Custom Shop Les Paul honeyburst, which is chambered for lighter weight and greater sustain. Rossington also has a similar black Les Paul, which he uses for a handful of alternate tunings, and a signature Custom Shop SG, which he only plays on one song, "Free Bird."

Rossington's sole effect is a Line 6 MM4 Modulation Modeler pedal, which he uses sparingly for tremolo and phase shifting. "His setup is basically just a guitar and amp through a wireless," says Williams. "The real tonal variation comes from the fact that Gary is a master at modulating his sound by turning down the guitar just a tiny bit and working the tone and volume to get overtones, feedback and crystal-clear sounds. It's all in his hands." —Alan Paul

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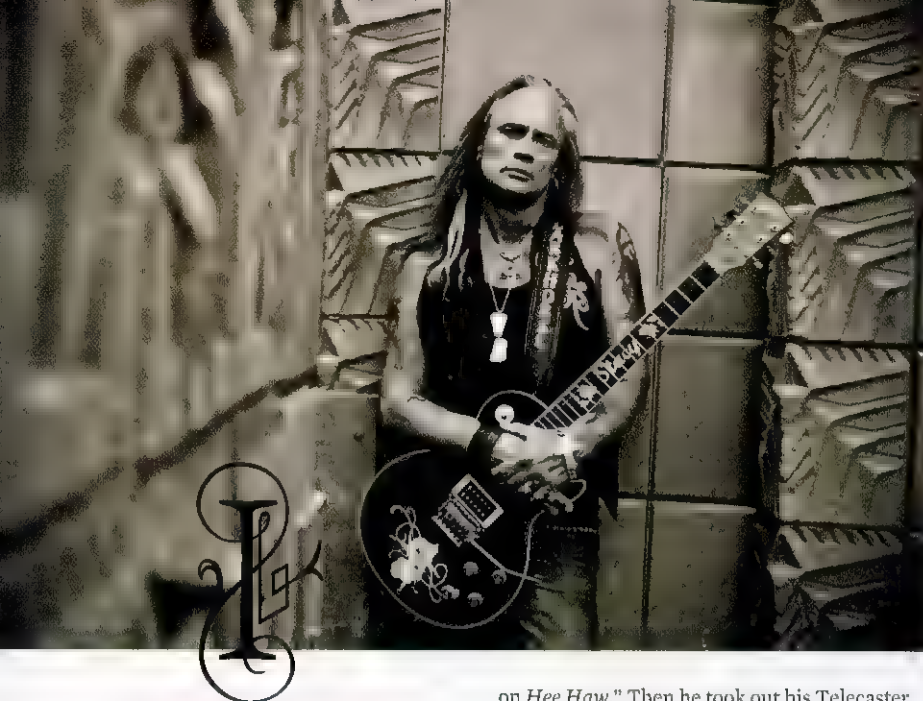
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**"I'M NOT AS  
RIGHT WING AS  
TED NUGENT IS.  
I DON'T RUN IN  
THE WOODS AND SHOOT  
EVERYTHING I SEE."**

—RICKEY MEDLOCKE

try Dobro master Jerry Douglas to metalhead Rob Zombie?

**ROSSINGTON** [laughs] I don't know. That's two pretty wild bookends. Musicians respect each other if they think one another are good. We didn't all get in the same room and become buddies, but everybody was on the same page. Jerry is a friend of ours and is so great. He's the best Dobro player there is. I called him up and asked him to come in, and he laid down his tracks in one or two takes, and we all watched him in awe. He played Dobro on "God & Guns" and electric slide on "Unwrite This Song." Rob came in because he was a friend of Doug Marlette and John5, and he did some really cool vocal tracks on the song "Floyd."

**GW** John5 cowrote six of the songs and plays two solos. As Marilyn Manson's guitarist, he seems like a wild choice for Skynyrd, but makes perfect sense to anyone who has heard his chicken-picking solo music. How did you guys hook up?

**MEDLOCKE** Through Bob Marlette. Johnny, Gary and myself were writing and John came by. He walked in wearing the whole stage get-up—spiked hair, big boots, black fingernails, no eyebrows—and we kind of stared at him. The first thing we asked was, "What's your background?" And he goes, "My parents raised me

on Hee Haw." Then he took out his Telecaster and started playing Roy Clark licks better than Roy Clark. And he was in! This guy is an unbelievable guitar player who can play everything, from country to jazz to the heaviest rock. We just enjoyed having John with us so much.

**ROSSINGTON** The first time we laid eyes on him was pretty wild, but then we realized how great he was, got to be friends and wrote a few songs. He's coming from a different place, but we loved working together.

I relate to him through music, and that's what it's about. I don't talk politics with people I meet or ask them the way they feel about things. The music and the band experiences are enough to talk about, instead of politics and all the stuff that people argue about. Everyone's got their own opinions, and I don't try to change their minds.

**GW** But the album really does make some direct political statements, starting with the title, which seems to refer to something President Obama said during the campaign.

**MEDLOCKE** We're not talking directly about President Obama. I have never had a position in government, or a job that's got that kind of pressure, so far be it from me to criticize anyone before they've had a chance to prove themselves. I don't want to use my platform to speak out against anybody. I'm a rock and roller. I play music for a living.

I will say this much, however: we are all looked at like we don't work, we just run up and down the road and party all the time, that it's nothing but sex, drugs and rock and roll. But fuck that. We work our asses off for a living. You're looking at a band that's got granddads in it, a band that's been through hell and high water. Now after all that work, all that time paying my taxes—and I've always adhered to the law and walked that line—I'm finding that I'm paying out so much of my hard-earned money to cover everything from A to Z. And I am very much upset about it.

**ROSSINGTON** We just believe in gods and guns. We're just that way, being from the South. Most southern people are religious and also have the mindset of the right to bear

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Medlocke, Rossington and Sparky  
onstage at Celebrity Theatre

arms. A lot of people down here live in the country and have to protect themselves.

**GW** But "Gods & Guns" is certainly coming from a different place than "Saturday Night Special" [from 1975's *Nuthin' Fancy*], which is probably the strongest gun control song ever written.

**ROSSINGTON** Well, we believe that, too. I think handguns were just made for killing, and I don't think anyone needs one, but a shotgun to protect your family is different. And I've lived in places where you need a gun to protect yourself. We just believe in the right to bear arms and the constitutional thing.

**MEDLOCKE** I'm not sure what Ronnie was thinking when he wrote that [*"Saturday Night Special"*] or what he believed in. I for one heavily believe in taking guns out of the wrong hands. I am all for background checks before anybody's able to own anything. I happen to have a concealed weapons permit, and I've had background checks on me. I don't have a criminal record. As for assault weapons, get them off the street. There are certain steps we could take to make it right for everybody, and I'm all for them.

**GW** Other songs take on similar issues with similar political perspectives.

**ROSSINGTON** Especially "That Ain't My America." What that's about is we didn't really want a bunch of change and stuff. We liked America the way it was. I think we should go back to the way it used to be, but I don't preach about it.

**GW** But Rickey, you really are putting yourself out there as a sort of Ted Nugent character. You recently went on Fox News' *Sean Hannity Show* to talk politics. Gary, are you comfortable with that?

**ROSSINGTON** Sure. He's got a right to his opinion. Some of the guys in the band don't believe the way we believe, and we don't push it on them. It's just the way we feel. I respect everyone's opinions, including ones very different from mine. Live and let live.

**MEDLOCKE** I'm honestly not as right wing as

Ted Nugent is. I don't run in the woods and shoot everything I see. But I do have staunch beliefs about religion and politics. As far as the religious part goes, I've got a lot of Native American blood in my body, and I'm more of a spiritual guy, and God could be whatever you really believe in.

As for the gun part, I happen to be old school and own a lot of guns, but I collect them. Guns to me represent your choice, your freedom to be an individual. People shouldn't take it so bluntly and verbatim, but Skynyrd's always been pretty damn bold and outspoken and known for pushing the envelope. One of the reasons we didn't call it "Still Unbroken" is we wanted to move past all the bad stuff and make a new statement, something that reflected contemporary America.

**GW** There's always been some controversy about whether or not you guys were supporting segregationist governor George Wallace in "Sweet Home Alabama." When Ronnie sings, "In Birmingham they love the governor" the background singers go, "Boo, boo, boo" and some people have said Ronnie was saying he did not like Wallace. So which was it?

**ROSSINGTON** At the time, Ronnie liked Wallace and was for him, and the whole country seemed to be against [Wallace]. The background singers did sing "Boo boo boo" because that was supposed to represent everyone else saying they didn't like him. The very last ad lib Ronnie did on there [during the piano solo] was "Montgomery's got the answer." Montgomery was the capital where Wallace was. No one's ever really noticed it's on there.

**GW** I always thought Ronnie had a sense of humor about the redneck image thing and you guys were sort of making fun of it.

**ROSSINGTON** Yeah, we made fun of it more than we thought it was a way to be and think. Some of the cats that are rednecks are just goofy and funny, but most of them are real-deal salt of the earth. So you got to pick and choose who you hang with. \*

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# DEVIL IN THE DETAILS

**BEHEMOTH'S** Nergal tells how the finer points of guitar technique and songwriting helped make **EVANGELION** one hell of an extreme metal album.

By Michael Wood / Photography By Jay Blakesberg

**E**VERY BAND LIKES to think that its most recent work is also its best. In the case of Poland's Behemoth and their new album, *Evangelion*, singer-guitarist Nergal is absolutely sure of it.

"This lineup of Behemoth has played more than 500 shows," he says. The guitarist is checking in from Virginia Beach shortly before his blackened death metal band takes the stage at this year's Mayhem Festival. "As a result, we know pretty well what's working in the set and what's not. And I can tell you that when we play songs that we've played 500 times before and then we play a song from *Evangelion*, like 'Ov Fire and the Void,' it just beats the total shit out of the other songs. The song is pretty simple, but there's an intelli-

gence to it. It basically plays itself."

Nergal comes by his confidence honestly. Since forming nearly 20 years ago, Behemoth—which also includes bassist Orion and drummer Inferno—have become one of the most influential acts in the European extreme metal scene. *Evangelion* is the band's ninth album of carefully controlled chaos. Though "evangelion" refers to spreading the word of Christ, Behemoth twist the meaning both in their songs and on the album's cover, which depicts the Whore of Babylon riding a seven-headed beast, with the tablets bearing the 10 Commandments broken at her feet. The image is an apt reflection of *Evangelion*'s lyrics, which take inspiration from such diverse sources as German anarchist-philosopher

Johann Kaspar Schmidt ("Ov Fire and the Void") and Polish poet Tadeusz Micinski (the closing track "Lucifer").

The album is the follow-up to 2007's *The Apostasy*, a record that helped the band gain traction in the U.S. and earned them spots on that year's Ozzfest and on a package tour with Job for a Cowboy and Gojira. Despite its role in Behemoth's success, *The Apostasy* left Nergal feeling unsatisfied. "It's like it was half done," he says. "I desperately wanted to go back into the studio to remix it and redo things to make it sound better. But it was too late. We had a schedule and deadlines, and we had to hit the road."

Once Behemoth completed touring for *The Apostasy*, Nergal began planning the band's





return to the studio “so that we could make it up to ourselves,” he says. The result is an accomplished effort that is brutal but melodic, precise yet pummeling. Nergal says, “You’ve gotta be deaf if you can’t hear the improvement in songwriting.”

**GUITAR WORLD** Talk about your experience on Mayhem this year, playing shows with Slayer, Marilyn Manson and Cannibal Corpse. Did you find yourselves playing to new audiences?

**NERGAL** I’m sure of it. This is probably our 15th visit to the U.S., but each time we’ve played on really diverse bills that have unusual combinations of bands. We’ve co-headlined with Job for a Cowboy and opened for King Diamond and for Danzig, plus we’ve played Sounds of the Underground and Ozzfest. I really hope we’re reaching out to new people. We don’t want to end up like so many extreme metal bands that play the same tours over and over again. Our philosophy is about chal-

## “ENERGY IS A UNIVERSAL LANGUAGE.”

lenging ourselves, and how can we challenge ourselves when we’re playing in front of the same people?

**GW** What do you think it is about Behemoth that attracts people who don’t know everything there is to know about blackened death metal?

**NERGAL** Our energy and chemistry, which I would like to think is undeniable. Watching Slayer, I’ve been blown away by their energy—it hits me between the eyes. I get the same feeling when I see Machine Head, and I think there’s something about Behemoth that appeals to different people’s tastes. I meet

people every day who are like, “Hey, I’m not really a death metal fan or a black metal fan, but there’s something about you that’s very captivating.” Energy is a universal language.

**GW** Did you guys set out to capture a wider audience with *Evangelion*?

**NERGAL** No, no, no. The last thing we wanna do is compromise our music for the sake of bigger recognition. Fuck that. We still have our “fuck-off” attitude.

**GW** Which means what?

**NERGAL** Which means that we please ourselves first. We wanna play songs that we’re passionate about and that we love and that we can identify with—songs that speak our mind about who we are as people.

**GW** You’re much happier with *Evangelion* than you were with *The Apostasy*.

**NERGAL** *The Apostasy* was very diverse, but went in too many different directions. The songs on *Evangelion* are distinctive, but they’re very focused. *Evangelion* is more monolithic, compact and, as a result, consequential.

**GW** Did you have any specific goals for your guitar work on this record?

**NERGAL** Every time we enter the studio I try to expand and improve my style and my technique. Even before we started recording, I hooked up with [guitarist] “Metal” Mike Chlasciak in New Jersey to get some instruction and advice. He helped me pay attention to details of my playing that I had ignored before.

**GW** Such as?

**NERGAL** I told him, “Let’s focus on lead technique. Show me stuff that will be new to me.” I’m not trying to reinvent the wheel—I’m the last person on Earth who’d try to do that—but I want to challenge myself and my own style. I don’t wanna be one of these guys who repeat the same notes on every fucking record. So he went through some modes and told me some interesting keys and how you can use different patterns. Basic stuff. I always have to refresh my mental knowledge about guitar playing before a new record. Then I forget about it, and you’ll see me in two or three years going through the same shit again.

**GW** Did you end up exploring any new territory?

**NERGAL** Yeah, there are at least a few things on this record that I’d never played before in my life. I was happy to get rid of the Eastern scales I overused on *The Apostasy* and *Demi-god* [from 2004]. You get trapped in a certain mode, and then there’s a subconscious tendency to keep repeating yourself every time. It’s automatic—you just play it without even thinking about it.

**GW** ESP recently introduced your first Signature Series guitar. What does that mean to you?

**NERGAL** I think having a signature guitar is the dream of every guitarist. It means that what you do is significant and means something to people. For me, it’s a huge privilege, especially because it’s with a company like ESP, and their guitars are played by top mainstream metal bands, like Metallica and Slayer and Rammstein. The fact that ESP cares about an extreme underground band like Behemoth is amazing. When they told me they wanted to build a signature guitar for me, I was speechless. 🌟



OUTPUT

**MXR**



**fullbore  
metal**



# against

Success didn't elude **RORY GALLAGHER**. He turned it away throughout his short, sad life. Now, in death, he's more successful than ever. *Guitar World* presents the story of the Irish rocker's demise and his posthumous revival. BY ALAN DI PERNA

guitar  
78  
world

Gallagher and his  
band performing in  
London, 1978



# The grain



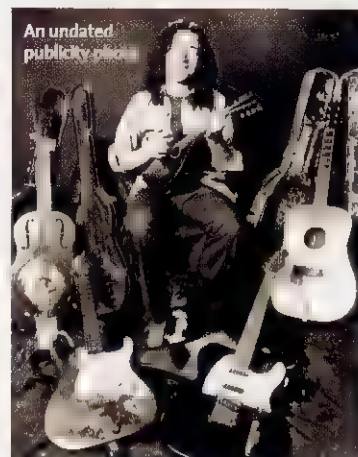




Gallagher with his 1961 Fender Stratocaster, his main guitar throughout his career



Teaching "Satisfaction" to Jerry Lee Lewis during the Sessions recordings in London, 1972



An undated publicity photo

**DEATH MADE** Jimi Hendrix, John Lennon, Elvis Presley and Kurt Cobain seem even larger than they were in life. In a sense it deified them. But death also has the power to take artists who were mid-level stars, or even relatively unknown in their own time, and confer on them a radiant halo of posthumous glory. Musicians ranging from Robert Johnson to Nick Drake to Randy Rhoads have posthumously attained the widespread fame and cult-like devotion that they never lived to enjoy.

In the past few years, a sizable posthumous cult has grown up around Rory Gallagher, the Irish blues-rock guitarist, singer and songwriter who passed away on June 14, 1995. There's been an avalanche of recent retrospective product, including a double CD "best of" set, *Crest of a Wave*, culled from Gallagher's deep catalog of studio and live albums, plus numerous live DVDs including *Live in Cork* and the exhaustive five-disc set *Live at Rockplast* compiling three decades' worth of live appearances.

There's plenty more in the vaults; Rory was a tireless live performer. In response to that growing interest, Fender recently made a reissue Stratocaster based on the guitarist's beloved, heavily road-worn 1961 sunburst ax.

Gallagher certainly has all the prerequisites for posthumous deification. In his prime, he was a good-looking lad, with

a shaggy, nut brown mane and a winning smile. And while not quite Beck or Hendrix at the fretboard, Gallagher was an agile riffster whose scrappy, energetic style was punctuated by occasional bursts of fluid, six-string poetry. His playing was steeped in bluesy authenticity. Equally adept at electric and acoustic, slide and standard fretting, he brought to his guitar playing a boundless zeal that even years of hard touring and numerous career disappointments did nothing to diminish.

And, of course, Rory Gallagher possesses in spades the most important qualification for posthumous cult adulation: a sad life story. The tragedy of Randy Rhoads is all about the untimeliness of his death—that he was cut down while he was still quite young and had yet to really make his mark in the world. But the tragedy of Rory Gallagher is something different, a tale of a life filled with missed opportunities, unfortunate career decisions and misplaced idealism, all exacerbated by the familiar demons of alcohol and drug dependency. Gallagher's fretboard prowess was all too often matched by unerring marksmanship when it came to shooting himself in the foot.

There always seems to be a surviving relative in the cults of dead rock stars, someone to tend the flame and collect the back royalties. In Randy's case it's his mother, brother and sister, in Jimi's case, his half sister. Rory Gallagher is survived by his younger brother, Donal. But while Randy Rhoads' or Jimi Hendrix's surviving relatives witnessed very little of their loved one's glory moments onstage and in the studio, Donal was Rory's closest confidant, tour manager and sometime business manager throughout his career. He saw it all.

"Rory never went for the brass ring the way other artists did," Donal says. "But he enjoyed being a musician. His enjoyment was to do it the way he wanted. He would have loved to have a Number One album in the States, but it all seemed so cynical and callous to him. After 25 tours, he had put in way more slog than a lot of the younger bands that came out of Ireland and gotten to Number One in America with little effort. I'd get angry about that. But Rory





**"HE'D LOCK HIMSELF IN A ROOM FOR THREE DAYS, probably go through a few bottles and come out with a set of songs."**

**—Donal Gallagher**

halls for the Impact to play, particularly in the north of London." Hitmakers of the day like the Byrds, Kinks and Animals would play the same venues. "They'd come in and do a 20-minute set—a few of their biggest hits—and the Impact would be the support band. So Rory got to know guys like [the Byrds'] Roger McGuinn through that. But the showband thing had a stigma to it. They still had to play the waltzes and country music and wear a uniform."

Rory took the Impact to Hamburg, Germany, to work the same rough, red-light-district clubs that the Beatles had worked a few years earlier during their rise to fame. By this time, the Impact were a three-piece. The format seemed to suit Gallagher, and he would employ it for much of his career. By this point in the mid Sixties, the power trio was an idea whose time had arrived. It was in Hamburg, according to Donal, that Rory first rubbed shoulders with members of another up-and-coming power trio, Cream.

The Impact eventually morphed into another bluesy three-piece, Taste, a group that recorded two studio albums and two live albums, albeit with a lot of personnel shifts in the rhythm section. Taste were serious contenders. They were favorably name-checked by John Lennon in a press interview at the time, and they played opening sets for Cream, Fleetwood Mac and John Mayall, among others, in Ireland and elsewhere. They were even tapped to be the support band for Cream's very high-visibility farewell performance at London's Albert Hall.

For that matter, Gallagher was himself invited to be Eric Clapton's replacement in Cream. The group's breakup had

been set in motion by Clapton's decision to quit. Impressed by Gallagher's guitar playing, Cream's management approached him with an offer to carry on with Jack Bruce and Ginger Baker, still performing and recording as Cream. Many guitarists would have killed for that opportunity, but Gallagher turned it down. It was the first of several high-profile offers that he famously declined.

"It was very much a management thing—'Find somebody to replace Clapton!'" Donal says. "Rory was known to them, and they got on well. But Rory wouldn't have any of it. He said, 'Musically, there's no way I'd try and fill somebody else's shoes, especially Eric's.'" Had Gallagher made at least one album with Cream or even toured with them, he might have put his career into overdrive. "Yes, it would have been a fast track," Donal acknowledges. "But he felt that he would never be his own man."

Gallagher's tendency to "go it alone" was perhaps his tragic flaw. Withdrawn and shy, he was unable to trust others or to enter into truly collaborative relationships. "He was never a great one at interacting with people," Donal admits. "He was brilliant in front of an audience, but offstage it was a Jekyll-and-Hyde effect. He was bad at one-on-one relationships. He wouldn't even let the guy in to read the water meter or gas meter of his house. Even the band didn't get past the front door."

Gallagher soon got his chance to "go it alone" for real. Taste split up in 1970, amid a dispute with management, and Gallagher decided to carry on as a solo artist. In 1971, he released two albums, *Rory Gallagher and Deuce*. For each, he insisted on producing himself, and the results were mixed at best: flashes of brilliance amid bouts of plodding mediocrity. Gallagher seemed to have lacked any capacity for editing himself. For much of his career he operated on the somewhat simplistic assumption that he could simply walk into a recording studio and do his live show and come out with a great studio album. A live-in-the-studio approach does work for some groups, and it may have even worked for Gallagher, but it's virtually

would say, 'I'm doing what I want to do and doing it the way I want.'"

Although he came up in Ireland rather than England, Gallagher had much the same musical influences and background as British musicians like the Stones, Beatles, Cream and Led Zeppelin. The early Fifties skiffle craze gave him his first exposure to American folk and blues idioms. Rory fell deeply in love with this music, which was popularized in the United Kingdom by artists like Lonnie Donegan, and would remain deeply devoted to it all his life. But like all of U.K.'s youth, he got swept away by the rock and roll explosion of the mid Fifties. He graduated from a toy guitar to a real one at age nine or 10, after his family had moved from Derry in northern Ireland to Cork in the south.

By age 15, Gallagher was playing professionally in an Irish showband, the Fontanas. Showbands were a uniquely Irish phenomenon. Donal explains, "Those bands would play five-hour stints at country dance halls, and they'd have to cover everything from country to comedy, the hits of the day and also the old-time waltzes and a variety of traditional Irish music. The band would also have to break down in smaller units, as guys went off on a 20-minute break for sandwiches."

Rory's penchant for good-time showmanship—exhorting crowds to sing along or clap their hands—no doubt derives from his showband experience. But when the Merseyside boom brought the Beatles and other beat groups to the fore, Gallagher hijacked the Fontanas, stripped down the lineup and morphed the group into a gritty R&B-inflected outfit called the Impact. He persuaded the band members to relocate to London, at the time the epicenter of everything that was most hip in rock culture.

Donal says, "Rory would check out the Marquee, the Flamingo and various clubs, and see people like Georgie Fame, Alexis Korner and Steampacket, which was Long John Baldry's band with Rod Stewart. He immersed himself in that."

But he adds, the guitarist's own gigs at the time were more humble. "London having a huge Irish population, there were plenty of Irish dance





from  
to  
Copenhagen  
November 1968

## The head of the record label said to Rory, “WELCOME TO THE ROLLING STONES. You’re the guy for the job.”

impossible to self-produce this kind of album.

Gallagher's guitar tone on these early albums is an example of the problem. Unlike many power trio guitarists, he did not rely on massive Marshall stacks or huge amounts of distortion to fill the sonic space. Instead, and to his credit, he played his battered '61 Strat through a variety of small combo amps. But lacking production expertise, Gallagher was unable to create a proper distinctive sound for himself, and his guitar tone on *Rory Gallagher* and *Deuce* is thin and weak. Without any overdubs to fill in the picture—let alone much in the way of savvy drum miking, skillful signal processing and so on—the albums sound almost painfully anemic.

Tighter songwriting might have helped as well. While a decent tunesmith, Gallagher did suffer at times from a lead guitarist's tendency to string a bunch of riffs together, ad hoc, and hope they somehow add up to a song. In retrospect, Gallagher's first two albums might have been more judiciously edited down to a single release, with time taken for higher production values. A small selection from each more than does the trick on the recent *Crest of a Wave* compilation.

In effect, Gallagher was a great sideman who insisted on being a merely adequate front man. His prowess as an accompanist is amply demonstrated on the many side projects he participated in over the years. Perhaps the most notable was *The London Muddy Waters Sessions* disc, released in '72. The London Sessions were a series of recordings that brought great American bluesmen and rock and rollers of the Fifties together with the Sixties British rock stars who adored and emulated them.

The series had gotten off to a rousing start with the *Howlin' Wolf London Sessions*, featuring Eric Clapton, Steve Winwood and the Rolling Stones rhythm section of Charlie Watts and Bill Wyman. So it was a huge honor for Gallagher to be offered the lead guitar slot with Muddy Waters, the great patriarch of the electric Chicago blues style. Donal thinks that London blues kingpins Alexis Korner and Chris Barber recommended Rory for the *London Sessions* gig. For once, the introverted guitarist didn't say no.

"I think a lot of people were puzzled by the fact that it wasn't Eric Clapton again," Donal says. "But I recall a [later] *Playboy* magazine interview with Muddy Waters where he said Rory was closer to his style of music—the Chicago kind of sound with the bottleneck guitar."

As it was, Gallagher almost missed the first session. "He had a gig that night in Leicester, which is 100 miles from London," Donal says. "So Rory said, 'I'll be there as soon as I can after the gig.' I remember we really burned rubber getting back to London. Rory was upset. 'They'll kick me out; I'm so late,' he said. But when he walked in the studio Muddy was standing there with a glass of champagne for him. 'Glad you made it. Here, have yourself a drink.' An absolute gentleman."

Gallagher really shines on the Muddy Waters tracks. His soloing is concise, incisive and impassioned, his comping tasteful and rhythmically savvy. Performing with greats that include keyboardists Steve Winwood and Georgie Fame and Jimi Hendrix Experience drummer Mitch Mitchell, Rory has a well-defined space that he fills admirably, never overstaying his welcome and making his musical statement eloquently in the choruses allotted him. Gallagher's profound love of the blues is

one of the most touching things about him. He'd clearly done his homework, and his deep affection never lost the innocent sincerity of a teenage love affair.

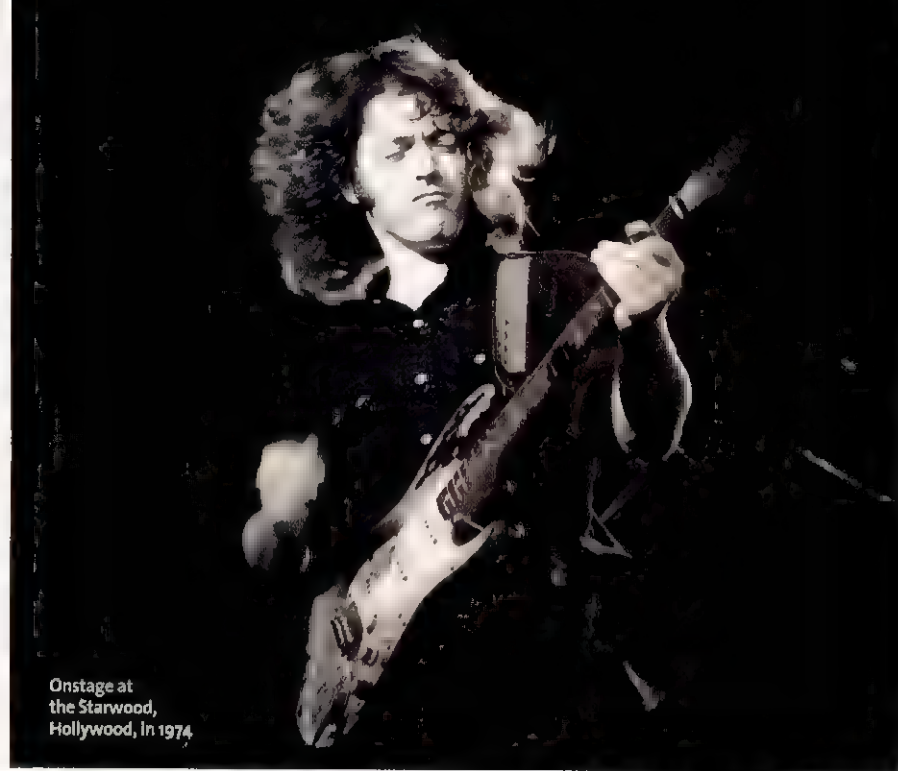
He also fared well on the Jerry Lee Lewis album *The Session*, recorded in London in 1972 with a host of guest artists. The young Irish guitar wiz formed a deep bond with "the Killer," America's original rock and roll wild man. Perhaps it was the instinctual brotherhood of two hard-drinking men. Donal recalls one of the defining moments of the sessions.

"All went well at first," he says. "Jerry Lee was kept off the bottle. But then the producer said, 'Jerry, you're doing all the 'Johnny B. Goode' type old rock and roll stuff. Let's try something different.' Jerry Lee said, 'You name it, I'll play it.' So the guy said 'Satisfaction' by the Rolling Stones, and Jerry Lee had never heard that track." Some of the musicians laughed when they heard this, which greatly upset Lewis. Rory, didn't laugh, however, and this earned him this singer's trust. Donal says, "There's a great photo from that session of Jerry Lee looking up into Rory's eyes and Rory singing to him. Rory was teaching him the words and melody to 'Satisfaction.' So there was a link between Rory and Jerry Lee. They got on quite well."

Gallagher did a lot of session work over his career, most of it first-rate and much of it with musical heroes like Muddy Waters, English jazz trombonist Chris Barber and Lonnie Donegan. Rory seemed able to relinquish control to these elder statesmen in a way that he couldn't with his peers. Meanwhile, as he prepared to make his third solo studio album, 1973's *Blueprint*, he seemed to have been aware of the shortcomings of the first two discs. *Blueprint* marks the debut of a revamped and expanded lineup, with drummer Rod De'Ath and keyboardist Lou Martin—both from the band Killing Floor—joining forces with longtime Gallagher bass player Gerry McAvoey.

A ballsy, barrelhouse-bluesy piano-and-organ





Onstage at the Starwood, Hollywood, in 1974.

man, Martin proved an ideal foil for Gallagher, lending a sense of variety and interplay to the guitarist's solo work. The format on *Blueprint* and its successor, *Tattoo*, was still for the most part live in the studio, but Martin's contributions fleshed out the sound. The Martin/De'Ath/McAvoy lineup was the most stable of all Gallagher's backing bands. It stuck together for three years, during which time it recorded four studio albums and one live disc with Gallagher. Donal says, "Rory never actually took a proper vacation. He'd use his vacation time for songwriting, developing, and listening to other people's music. He didn't know what else to do with himself."

Nor did he take much interest in the typical distractions of life on the road. Donal says Rory didn't use recreational drugs, nor did he go in much for groupies. "I think that he was so keen on becoming a professional musician from an early age that he basically blocked everything else out of his life. In his teenage years, he just felt that girlfriends were a drawback. He'd seen too many guys fight over girlfriends, and seen girlfriends split up bands. For him, music was like a vocation in the priesthood. Later, there were one or two women, but he never settled down."

Like many solitary, creative and intensely driven people, Rory found in alcohol a buffer to help block out the world and to dull the pain of isolation. Although alcohol wouldn't become a real problem for him until the Eighties, there were earlier signs of impending trouble. "He'd go off and have a binge of drinking," Donal recalls. "He'd lock himself in a room for three days, probably go through a few bottles and come out with a set of songs."

Gallagher's personal issues certainly didn't impede his output in the Seventies.



Gallagher with his band circa 1975 (from left) Gerry McAvoy, Lou Martin, Gallagher and Rod De'Ath

Indeed they may have been at the root of his compulsion to record and release discs. The album that many fans regard as the apotheosis of the Martin/De'Ath/McAvoy lineup was *Irish Tour '74*. Live albums were hugely popular in the Seventies. Everyone from the Who and Stones to Yes, Deep Purple, Peter Frampton and Led Zeppelin released blockbuster live discs during the decade, and live performance was certainly Gallagher's métier. Unable to connect with people very well in ordinary social situations, he may have treasured those few hours of rock and roll communion. And while *Irish Tour '74* didn't have a major impact in the States, it was the best-selling disc of Gallagher's career, worldwide.

Had *Irish Tour* been less successful, Gallagher might have responded differently to an offer that came in late '74/early '75 to join the Rolling Stones. Mick Taylor had just left the group and, as Donal tells the tale, Rory was the Stones' first choice for a replacement. The offer came quite informally—a phone call from Stones pianist Ian Stewart inviting Gallagher to "come have a blow and a jam session with the lads." The invitation was postponed

several times, as the Stones were having problems with a new mobile recording truck they'd acquired at the time. Rory, meanwhile, had an important Japanese tour on the immediate horizon.

"Rory was naïve enough to think, Oh they only want to have a blow and a jam session. It's nothing serious," Donal says. "I was angry with him, to say the least."

Finally Rory got on a plane to Rotterdam with his Strat and a small, tweed, Fender Champ amp. The Stones had only provided one airline ticket, so Donal couldn't accompany his brother. According to what Rory later told Donal, he was met at the airport by none other than Mick Jagger, who put him in a cab and took him to a rehearsal space the Stones had occupied. There he was met by Marshall Chess Jr., head of the Rolling Stones' record label at the time, who reportedly said to Rory, "Welcome to the Rolling Stones. I knew it would be you. You're the guy for the job."

According to Donal, "Rory did four nights with them. The first night Keith didn't turn up. So Mick said to Rory, 'Can you give me a riff? I've got this song, "Start Me Up." ' And Rory said, 'Well, I'm working on a song.' So they worked it up. It's a legend that that album, [*the Stones' Tattoo You*] has different guitar riffs from different people. I think Rory referred to 'Miss You' as the other song they worked on. On the second night Keith came down and they got going. Keith liked Rory's style in the sense that Rory was into Hank Snow and the country guitar players as well as the rock and blues guitarists. So they obviously listened to the same records."

Parts of Donal's tales seem farfetched. The "Start Me Up" riff is very much dependent on Keith Richards' five-string, open-G guitar tuning, a configuration that Rory Gallagher is never known to have used. So one has to wonder where truth gives way to traditional Irish blarney in Donal's account. Still, it is theoretically possible that Keef's classic "Start Me Up" riff could have been derived from an earlier idea by Rory Gallagher. As to what happened next, the account becomes even more muddled.

"There was no coherence in the camp,"

Donal recounts. "Rory kept saying to Mick, 'Look what am I supposed to do about these Japanese dates? How long can you guys wait?' Mick said, 'Go and speak to Keith.' Mick and Keith weren't talking to each other at the time, which was another difficulty. The last evening, Rory went up to see Keith in his bedroom, but Keith was comatose. Rory spent the entire night up, going back every half hour, the door to Keith's suite being wide open. Rory had to be on the plane back to Heathrow at 10 o'clock in the morning. Everyone else had gone to bed. There was no one else around. So Rory just packed his guitar and amp up, I met him with a suitcase at Heathrow airport, and we flew to Tokyo." Donal was upset that Rory had let the opportunity to work with the Rolling Stones slip away. "I remember saying to Rory, 'All you had to do was ring and say, 'Postpone the Japa-



nese tour.' We just would have sold more tickets in Japan, going back in six months' time. He said, 'I kept chasing for an answer and nobody seemed to know what was going on. It was a bit of a mess.' Maybe if he had rolled with it..." In the years afterward Rory turned down similar offers from Deep Purple and Canned Heat, but by then Donal knew enough not to be surprised by his brother's decisions.

One positive offshoot of not becoming a Rolling Stone was that Gallagher went on to make two of the finest solo albums of his career, *Against the Grain* released in '75 and *Calling Card* in '76. By this point, the Martin/De'Ath/McAvoy lineup had become a well-oiled machine. *Calling Card* also benefits from first-rate production work by Deep Purple bassist Roger Glover. For once, Rory was able to trust someone else with the production of one of his albums. Donal says, "We'd been out on a package tour with Deep Purple and Fleetwood Mac. On the road, Rory hit it off with Ritchie Blackmore and all the Purple guys."

*Calling Card* makes one wish Gallagher had been able to work with an outside producer more often. Engineered by the German wunderkind Mac (who'd later work with Queen), it is Rory Gallagher's best-sounding album. The playing is tight and the guitar tones beefy. There are proper overdubbed leads over chunky rhythm tracks. But by the end of the project, trouble had broken out, and Gallagher burnt yet another bridge.

"Rory wasn't happy with the mixes," Donal says. "He remixed the album with Chris Kimsey, who later did the Stones stuff, and

that was annoying to Roger. But they never had rows—Rory just wouldn't talk to people. He said to me, 'No, that's not how I want the album to sound. I want it remixed.' And he'd pull it apart himself. It was difficult."

Gallagher was hardly in a position to be high-handed at that point. Bluesy hard rock bands were thick on the ground in the early and mid Seventies. Savoy Brown, Spooky Tooth, Nazareth, Ten Years After, Bad Company, Grand Funk Railroad, the James Gang...you couldn't throw a stick without hitting some guy with a shaggy Seventies mane riffing pentatonics into the ground. All these bands were competing not only with one another for attention, but also with more cutting edge—at the time—rock genres like prog, glam and fusion, not to mention popular non-rock genres like funk, disco and reggae. Solo artists like Alvin Lee and Peter Frampton had risen from the bluesy hard rock ranks to become major stars of the Seventies, proving that there was indeed a market for the "hot guitarist as singing/songwriting frontman" archetype. But Gallagher seems to have been blissfully oblivious to the fact that that's what it was—a market.

"Those other guys were prepared to act the superstar, and Rory wasn't," Donal says. "He wouldn't let the record company release singles from his albums. I remember when *Live in Europe* came out [in 1972], the executives from Polydor Records came down from a Washington gig with an edited version of the song 'Going to My Home Town.' They said, 'Polydor promise we'll take this to Number One.' And Rory nearly

went through the roof, taking the Polydor guy with him. The idea of somebody editing his music...he just wasn't prepared to play that game. Even the guys in Deep Purple said, 'Look, you gotta do this. This is a hit single!' But Rory was terrified of becoming a novelty act. You release one hit single and the pressure is to follow it up with another hit single. And your next single becomes more important than your next album. I disagreed with Rory all along the way. For me, from tracks like 'Tattoo'd Lady' [from 1973's *Tattoo*] all the way through to 'Calling Card' [from the 1976 album of the same name], there were plenty of songs that would have been playable on the radio."

Gallagher's refusal to play the singles game demonstrates the extent to which he lived in his own private world. Perhaps his purist attitude derived from his early interest in folk music, that great bastion of anti-commercial sanctimony. Whatever the underlying logic, Rory was unable to perceive a single release as anything other than an intrusion on his divine right to solo uninterruptedly over 37 consecutive choruses of a 12-bar blues. In a way, this makes him the ultimate guitar hero. He was willing to commit career suicide to uphold the inviolable sanctity of the guitar solo.

Donal says the single release issue reared its head once again during the tense moments at the conclusion of the *Calling Card* sessions. "Chris Wright, who was one of the two bosses of Chrysalis Records, said, 'I'll tell you what. Put the album release back a year. We'll take the

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track "Edged in Blue," lop the guitar solo off and release that as a single. And we'll call the album *Edged in Blue* when it comes out.' Chris Wright is a music exec. I respected him. I went back to Rory and said, 'Look, this is proposed by the president of the company.' And, again, he nearly got on the phone to damn blast Chris for even thinking about it."

End-of-album-project jitters became an increasingly prevalent phenomenon for Gallagher as his career wore on. He'd completely recorded and mixed a follow-up to *Calling Card*, only to pull the plug at the 11th hour. "At the end, the lacquer [master] was cut and I was about to deliver it to Chrysalis, to play it for the execs," Donal says. "That morning, right in front of me, Rory said, 'You can't play it to anyone. I don't like the album.' And he dropped it in the [garbage] bin."

But the adventure wasn't over yet, as Donal discovered on returning to the L.A. hotel where he and Rory had been staying. "I got back from the meeting with the execs to find a message saying, 'Rory's in Cedars Sinai Hospital. But he's okay. Not to worry.' After I'd left, he'd gone off to see the Bob Dylan movie, *Reynaldo and Clara*, and he'd fractured his thumb in a taxi door. So it wasn't even possible to go back into the studio and re-record the album."

The mood was dour when the brothers returned to Ireland. "Rory seemed to get depressed at that time," Donal recalls. "One day he finally said, 'I want to change the lineup. I'm not happy with the band anymore.' He wanted to make a clean sweep, but I said, 'Look, at least retain the bass player, Gerry.'"

Exit Gallagher's most stable and successful backing band. Some of the material from the sessions Rory had trashed ended up on 1979's *Photo Finish* album, with Ted McKenna on drums. Gallagher had forged a friendship with Alan O'Duffy, a London-based engineer who worked on Paul McCartney & Wings' *Venus and Mars* album. He trusted O'Duffy enough to have him co-produce *Photo Finish* and its successor, *Top Priority*. Both are solid works of late-Seventies rock, but by that point it hardly mattered anymore. Punk rock had burst out of London and New York in a big way, charting a bold new direction for rock and roll. Meanwhile, Eddie Van Halen and Randy Rhoads were setting a new, less blues-centric course for hard rock and metal.

Punk, in particular, declared war on Gallagher's whole style of presentation—the long rounds of guitar, keyboard, bass and drum soloing, the compulsory good-time audience participation, the all-too-casual and seemingly interminable bouts of guitar retuning between songs. Ironically, Gallagher liked punk. He'd attended the Sex Pistols' final gig in San Francisco and told his brother, "This is as close to Eddie Cochran as you're going to get."

Gallagher's career and life took a turn for the worse in the Eighties. A hint of bitter irony creeps into some of his albums' titles. *Top Priority* was a somewhat mocking reference to Chrysalis' promise that the disc would be their top marketing priority—despite the trashed masters, refusals to release singles and other drama Rory had put them through in the past. And the title of 1982's *Jinx* is fairly self-explanatory. By this point the substance abuse had begun to take its

toll. Along with alcohol, Gallagher had become hooked on prescription tranquilizers.

"Where the 'medication'—for want of a better word—started to kick in was when Rory's fear of flying had flagged itself up," Donal says. "I think it was the pressure. He was wearing too many hats for his own good. He was being his own producer, his own songwriter, his own manager... With all the mental strain, the flying tablets probably relaxed him, so he began to take them for other purposes. And, of course, after a while they weren't strong enough, so he was constantly going back to the doctor and

**"Maybe it was  
A BLESSING IN  
DISGUISE. Who  
knows what kind  
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recovered."**

**—Donal Gallagher**

upgrading. Rory was very discreet about it all. He'd go swallow them in the bathroom."

Donal didn't gauge the extent of the problem until Rory began to have severe stomach pains and nausea. He says, "I managed to get him into a clinic, and the doctor there said, 'You realize the problem is not so much the alcohol. It's the pills.' And he lambasted Rory's private doctor for prescribing the amount of stuff he had. It wasn't any one prescribed tablet, it was the combination. Throw in alcohol and you're mixing a devil's brew."

In the final years of Rory's life, Donal became, quite literally, his brother's keeper: "I was acting as agent and manager and running an office," he says. "In the meantime, I'd gotten married and was trying to run my own life. Kids were coming. We'd clear time and take months off. But Rory was going to seed when he had time on his hands. You could see the emptiness in his life."

Donal settled his brother into a modern house in London that had formerly been tenanted by Elton John, Dusty Springfield and John Mellencamp. "It had great music credentials," Donal says. "I thought, Maybe he won't have dinner parties as such, but at least he'll have people over. But he didn't invite anyone. Then maintenance of the house became a problem so I moved him into a very beautiful hotel. I knew the manager, and he gave us a suite."

Rory may have spent some of the happiest days and nights of his final years at the Conrad, a luxury hotel in London's Chelsea Harbour. He would hold court at the hotel bar, hanging out with bands that passed through London and stayed at the hotel—everyone from folk artists Martin Carthy and Bert Jansch to rockers like Gary Moore, INXS and Guns N' Roses. "Of course, Slash was a huge



Rory fan," Donal says.

Rory even befriended the musicians who played in the hotel bar. But that's where things started to run amok. "The piano player was so out of it he couldn't play for the customers," Donal explains. "Or he'd be up in Rory's suite jamming with the drummer and bass player. My manager friend called and said, 'We've got to have the room back. This can't go on.' They had a building of apartments right across the street that they serviced. The hotel manager put Rory over there in this huge apartment. But he felt so isolated there and he got depressed and then he wouldn't see anybody."

Despite his declining physical and psychological condition, Gallagher completed two

more studio albums, *Defender* in 1987 and *Fresh Evidence* in 1990. He managed to maintain a fairly active touring schedule into the early Nineties, although this became increasingly difficult. "The only cure for Rory was to keep him active, give him a schedule and give him a life," Donal says. "He didn't have a life when he was on the road, sadly."

But the touring brought pressure, and the pressure occasioned more abuse of tranquilizers and alcohol. The road and the live gigs—the very things that had given purpose to Rory's life—were now killing him. "The last thing you want is to have your brother go out and make an ass of himself onstage," Donal says. "But we had to run the risk of doing that, or pissing off

the fans. At one major London gig, Rory had obviously taken some tablets of some kind and washed them down with a brandy. He was fine before he went onstage. But within 20 minutes to an hour of being onstage he couldn't understand why his fingers had gone to jelly.

"On one of the last tours I broke into his dressing room, stole his baggage and made it look like a robbery in order to get at the medication and find out what was going on. I was shocked. His withdrawal symptoms were colossal. After a week or so, he sweated out the toxins from his body and got his appetite back. After three weeks he played better than ever. You'd turn him around, but you didn't want to risk him too long on the road. It was a very difficult call."

As the Nineties got under way, Gallagher was able to perform less and less frequently. Poor health forced him to turn down an offer to play on one of Mick Jagger's solo albums, among other gigs. Shortly after what would be his final performance, in the Netherlands, on January 10, 1995, Rory's liver failed.

"He was going in and out of a coma and I had to make the decision to have a liver transplant done," says Donal. "I'd never expected to be confronted with something like that. And the clock was ticking because we had to wait for a donor. You can't just buy a new liver."

Rory survived the initial 12-hour transplant surgery. But complications set in and there were numerous subsequent surgeries over an agonizing period of some three months. In the end, an infection he caught while in the hospital claimed his life. Donal Gallagher was at his brother Rory's side when he passed away in London, on June 14, 1995, at the age of 47.

"You can never say," Donal reasons. "Maybe it was a blessing in disguise. Who knows what kind of life he would have had if he had recovered."

The first signs of a revival of interest in Rory Gallagher and his music began in Europe, where he enjoyed greater popularity than he did in the States. A street was named after him on the outskirts of Paris. Many more tributes followed. "There was quite an outpouring from Germany and Ireland," says Donal. "People realized they missed a lot of good music."

Control of Rory's back catalog reverted to Donal in the late Nineties. All of the albums were remastered and reissued by BMG. "We didn't know what was going to happen," Donal says, "whether they were going to stiff or not. But within the first year, there were a million units of catalog sold."

And there is more to come. Given Rory's zeal for live performance, plenty of concert DVD releases are likely in the future. "We haven't really tapped the BBC concerts yet," Donal says, "but we'll get there yet. Next year we're hoping to release the recordings of Taste performing at the Isle of Wight festival, because the 40th anniversary of that is coming up. Fortunately there's a whole vault full of live performance footage, which is great because young guitar players can study Rory's technique."

Gallagher himself would no doubt be gratified that his music has outlived the changing musical styles that kept him out of the Number One slot during his lifetime. There's some justice in the fact that he's found his place in the hearts of today's rock guitar subculture. He was always most comfortable among fellow musicians. ♦



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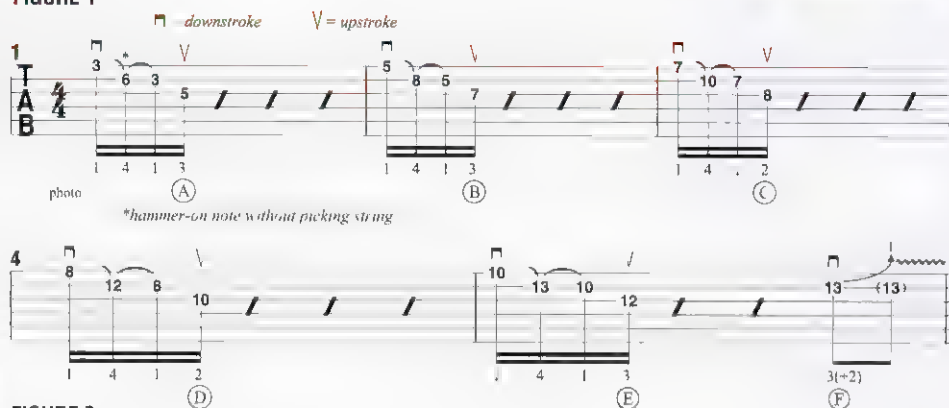
## THIS MONTH WE'RE GOING

to look at some simple but effective hammer-on and pull-off techniques and ways to string them together into longer licks. You can apply

these basic techniques and patterns to consecutive positions of a pentatonic scale or mode to build on a phrasing idea and move from one position to another within a solo. They're also a great way to "climb" up the neck through a scale. Additionally, you'll find these kinds of patterns serve as great warm-up exercises because they work all four fingers, can be brought up to speed fairly easily and cover a lot of fretboard real estate.

**FIGURE 1** is one of many warm-up exercises I use before a gig. It begins with a fret-hand index finger barre across the top two strings at the third fret, as shown in **PHOTO A**. Pick the high E string with a downstroke. Then, without picking again, hammer your fret-hand pinkie at the B string's sixth fret, followed by a pull-off to the third fret. Next, fret the G string at the fifth fret with your ring finger and pick that note with an upstroke. Repeat the four-note sequence three times. You'll notice that the middle two notes are sounded entirely with the fret hand—*legato phrasing*—and that the two picked notes that bookend the four-note sequence are picked with a downstroke and an upstroke, respectively. This makes it possible to keep a metered pace with your pick strokes as you speed up the exercise, all without expending an inordinate amount of energy and effort.

**FIGURE 1**



**FIGURE 2**



Bar 2 is identical to bar 1 in execution, but with all the notes played two frets higher (see **PHOTO B**).

Bar 3 shifts up another two frets to seventh position. The fingering pattern remains the same for the first three notes of the sequence, with the fourth note changing its position relative to the other three. In this case, fret the G string at the eighth fret with the middle finger (**PHOTO C**), as opposed to the expected ring finger at the ninth fret.

Bar 4 shifts to eighth position, with the fret hand stretching out a bit, as

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shown in **PHOTO D**. Use your pinkie to reach four frets above the index finger, to the 12th fret, while your middle finger frets the G-string note at the 10th fret. You'll find that accommodating this stretch requires a slight change in the angle of the fret hand to the neck, but it's a good exercise for extending the distance and range that your fret hand can cover. This stretch may be a little uncomfortable at first, but with practice it should become easier and feel more natural.

The fifth and final bar of **FIGURE 1** employs the same shape from bars 1 and 2, except now in 10th position (see **PHOTO E**). The run concludes on beat four of the bar with a tasty exit note, a whole-step bend from C up to D at the B string's 13th fret, which is then treated with some hearty bend vibrato. Be sure to use both the fret-hand's third and second fingers to push and shake the string as indicated. Strive for a nice wide, even vibrato.

Try using these ideas as pathways to travel from one position to another within your own solos. Also, check out **FIGURE 2**, which is based on bar 5 of **FIGURE 1** and includes a melodic variation on the third beat. It's in D minor pentatonic and is a simple but effective lick that you can use in many soloing situations. See you next month. □





## MAJOR ISSUES

SOLOING IN E MAJOR ON "CHINA"



WHEN I WAS FIRST coming up as a guitar player, I devoted a tremendous amount of practice time to the pursuit of a thorough and complete understanding of scales and modes. In my

opinion, all aspiring guitarists would be well served to dedicate a good daily work ethic to learning all of the essential scales and modes in all keys, all over the fretboard. The reward comes in the form of being able to "see" melodic phrases clearly while improvising, which in turn serves to free one's mind and stimulate musical creativity.

Over the course of my last few columns, I've focused on how to combine different scales in order to devise interesting melodies, using my instrumental, "China," from my CD, *Lucid Intervals and Moments of Clarity, Part 2*, as the point of reference. This month I'll cover the solo section of "China," which is based on the E major scale (E F# G# A B C# D#). Major scales are probably the scales least likely to be found in metal-style solos, but they worked perfectly within the context of this composition.

This solo section functions in a manner similar to the way a bridge works in a vocal song, in that it offers a distinct departure from the verse, pre-chorus and chorus, via new musical ideas and tonalities, and keeps the music moving forward. The intro and verse of "China" are played in F# minor, and the pre-chorus shifts to an E minor tonality; the chorus offers a slight twist with a move to E Lydian. The solo adds a new twist, being in E major.

I begin the solo with a phrase that I think of as a "theme," which is a technique I prefer to use, as opposed to *ripping* right from the start. The solo kicks off with a sweep-picked E major arpeggio (E G# B), after which I play a theme-like melody that, to my mind, is reminiscent of the band Boston. The sweep-picked arpeggio falls in the pickup bar to the solo, executed by *raking* the pick across the fifth-through-first strings in a single downward motion. The "theme" begins in bar 1 on a high B note (first string/19th fret), after which I play a very straightforward melody based on the E major and E

FIGURE 1 "China" solo

major pentatonic (E F# G# B C#) scales.

An added twist in the solo section is the incorporation of shifts in meter; throughout the section, three bars of 4/4 are followed by a single bar of 3/4. I can't, of course, have a solo section that stays in 4/4!

The first measure of 3/4 falls in bar 3; across the last two beats of this bar and the first two beats of bar 4 I descend the B string with quick hammer-pull combinations, played in a rhythm of quarter-note triplets. All the notes in these two bars, as well as the next three, are *diatonic* to (stay within the scale structure of) E major.

Bars 9 to 10 feature a run that I like so much that I've included it on every

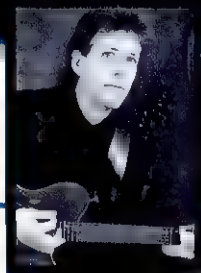
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one of my solo CDs! It's a riff I learned a long time ago that was originally played by jazz guitar legend Django Reinhardt. In bar 9, I ascend an E major arpeggio decorated with "surrounding notes," also known as "neighbor tones." The easiest way to identify the chord tones here is to look at the last 16th note of each beat. In bar 10, across beats two-four, I deviate from the triad arpeggio structure in favor of simply ascending the E major scale while still utilizing the "surrounding note" concept.

The solo wraps up with a fast and alternate-picked string-skipping run that also stays diatonic to E major. I'll be back next month with a look at the second half of the solo. □



## TURNAROUNDS, PART I



While this stripped-down approach is useful for learning classic turnaround structure, it's rather sterile when put into practice. The remaining examples illustrate some of the ways in which chromatic turnarounds have been juiced-up by blues musicians through the decades with eighth-note triplet rhythms. These phrases are used both by rhythm players and soloists, and since they all complement each other, players can choose different ones simultaneously. All are shown

Medium shuffle

A (b7 → 5) F7 E7

FIGURE 1

A (3 → 5) F7 E7

TAB

6 7 8 5 6 8 7 8 5 7 6 7

[illegible][illegible]

FIGURE 9

FIGURE 10

**A**

T A	4 4	2 2	5 3	5 3	4 4	5 4	5 5	8 8	7 7	(7 6)	7 7	7 7	7 7
B	4 4	7 5	2 2	3 3	3 3	4 4	5 5	8 8	7 7	(7 6)	7 7	7 7	7 7

?          3          3          5          5          7          7          7

**TAB**

A F# G#

7 - 6 5 4 7 4 3 3 | 2 | 8 8 8 8 7 7 7 7  
7 7 7 7 6 6 6 6 7 7 7 7  
7 7 7 7 6 6 6 6 7 7 7 7

3 3 3

**FIGURE 7:** A favorite of Muddy Waters; ascend in sixth intervals with

This should be more than enough to get you started. Next time we'll look at ways to expand on this classic chromatic turnaround approach. □



# PRIME NUMBERS

IN OUR FOURTH AND FINAL CHAPTER ON ALTERNATE PICKING, WE WRAP THINGS UP WITH A LOOK AT FIVE- AND SEVEN-NOTE GROUPINGS.

BY MARTIN GOULDING

**O**VER THE LAST THREE ISSUES we've focused on alternate-picking sextuplets (six-note groupings, typically phrased as 16th-note triplets), first observing the picking motion and tone on a single string, then practicing exercises and runs on two adjacent

strings before building up to full six-string shapes in A Dorian (A B C D E F# G, spelled intervally 1 2 b3 4 5 6 b7), the second mode in the key of G major. We have seen that alternate picking fluently when crossing from one string to another requires the mastery of two techniques: *outside picking*, so called because you're picking the outer sides of the two strings in succession relative to one another, and *inside picking*, whereby you pick the inner sides of the string pair in succession. Inside picking is the more technically demanding and challenging of the two techniques because the pick has to overcome inertia and abruptly reverse direction midflight. It is for this reason that efficient, well-drilled technique is a must for achieving alternate-picking speed and fluidity.

Working with sextuplets, we have become accustomed to accenting the first note of each beat (the downbeat) with a downstroke. This is the case when alternate picking any rhythmic subdivision that contains an even number of notes per beat (such as eighth notes, 16ths and 32nds), and by striking the string harder and accenting the downstroke on the beat, we can help maintain good accurate synchronization between the two hands.

This month we will form a new routine that will help develop odd note groupings of five and seven while bolstering your inside-picking technique. We are still in 4/4 time, but each beat will now be divided into *odd subdivisions* of either five or seven evenly spaced notes, known, respectively, as *quintuplets* and *septuplets*. Since we are now dealing with an odd number of notes per beat and an even number of alternating pick strokes (two), the first beat will start, as usual, on a downstroke, but the second beat will be accentuated with an upstroke, and you will thereafter alternate your accents from a downstroke to an upstroke on every subsequent downbeat.

This month's lesson plan follows our established practice strategy of initially developing new patterns and motions on a single string, then expanding to cover two strings, wherein we can observe the outside and inside picking movements, and finally building to six-string scale shapes. Playing odd note groupings at high speeds creates a rolling, shred-like sound and is common in the style of modern rock virtuosos.

As most of us are more accustomed to playing and hearing runs that comprise even-numbered groupings of four or six notes, these quintuplets and septuplets may take some getting used to. I encourage you to practice each example



John Petrucci

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FILES OF  
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EXAMPLES



GW  
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without a metronome for the first 10 minutes or so to establish the pattern in your hands and ears; then, start off very slowly with the metronome while tapping your foot along with it. You may find it helpful to count quintuplets as "one two three four five," with an emphasis on "one," and septuplets as "one two three four five six sev," lopping off the "en" from "seven" to make it a one-syllable word.

In the audio demonstrations for the examples included on this month's CD-ROM, the quintuplet exercises are initially played at a slow "learn" speed of 60 beats per minute, followed by a top standard speed of 150 bpm. The septuplets, being "faster," are learned at 50 bpm, with 120 bpm as the top standard speed.

You should aim to fully master these slower tempos before gradually increasing speed, which will be the byproduct of consistent practice and solid time keeping. As always, it is pointless to increase speed before you can play something cleanly, smoothly and in time. Once you have done a week of practice, the feel of these odd groupings will start to set in, and the foundation will then be set for technique development.

As previously, any examples that feature vibrato "exit" or finishing notes are musical phrases, as opposed to static repetition exercises, and should be played with wide, hearty rock vibrato. Vibratos and bends on the first or second strings should be pushed upward and on the lower strings pulled downward. There are normally three vibrato cycles, or pulses, before trailing off the string. This punctuating element is the finishing touch in presenting the phrases with an authentic modern rock nuance and is as important as the run itself, so always be aware of the importance of a well-played finishing note.

## GET THE TONE

A GOOD ROCK SOUND with the gain nearly on full and the EQ set fairly flat (12 o'clock) with a slight boost on the treble should give you an appropriate tone for metal-style alternate picking with a machine-gun attack. Most tone, aside from this basic generic setting, will come from the technique itself and choice of pickup, so experiment with different pickup configurations, hand postures and pick angles of attack. Too much "slice" across the string will obscure the note's articulation; not enough and the technique might start to sound sticky. Experiment until you find the right "sweet spot." Usually, the palm mute area (where the strings emerge from the bridge) is a good place to start.



## FIGURE 1

### FOUNDATION EXERCISE

OUR FIRST EXAMPLE is a single-string repetition fragment that has you shifting positions from fifth to seventh to eighth and back. This exercise will be the first step in getting you comfortable with the concept of accenting the beat, first on a downstroke and then, on beat two, on an upstroke. All subsequent examples build from this initial pattern, so take care to accent the beat, and try to internalize the feel of the quintuplet. Listen carefully to the audio demonstration, and do not increase speed until the motion of the pick and the feel of the exercise starts to solidify. Use the tip of the pick with a fairly wide swing of around two centimeters either side of the string to ensure a good, even tone, contracting the movement as you increase the tempo.

## FIGURE 2

### INSIDE PICKING

HERE WE HAVE a static repetition fragment that incorporates two strings and inside picking on each cross. The control and synchronization will come from a firm accented note on each downbeat. Try to concentrate on the downstroke accents on beats one and three. Use the time spent between string crosses to relax, recuperate and prepare for the next cross.

## FIGURE 3

### OUTSIDE PICKING

AS THE COUNTERPART to the previous example, here's a similar pattern that exclusively uses outside picking, otherwise known as "hooking around." Swing the pick widely at first at the slower tempos and aim for the very tip of the pick for an even velocity, apart from the accented downbeats, which should be played slightly louder than the other notes, as this will aid in synchronizing the two hands.

## FIGURE 4

### TWO-STRING REPETITION FRAGMENT

THIS EXERCISE incorporates two sets of quintuplets per string, shifting through three symmetrical positions of A Dorian, starting in fifth position. As you move from beat four of bar 1 to the downbeat of bar 2, try to shift your fret-hand position by reaching and expanding your finger spread rather than by an abrupt shift alone. Again, accent each beat with the pick, using a downstroke on beats one and three of each bar and an upstroke on beats two and four.

## FIGURE 5

### THREE-STRING QUINTUPLET RUN

HERE WE HAVE a series of quintuplets played across the top three strings, on which the fret hand alternately leads off with the fourth and first fingers. For the pick hand, this pattern offers an excellent way to practice shifting from

FIGURE 1 foundation exercise

♩ = 60/150

FIGURE 2 inside picking

♩ = 60/150

FIGURE 3 outside picking

♩ = 60/150

FIGURE 4 two-string repetition fragment

♩ = 60/150

FIGURE 5 three-string quintuplet run

♩ = 60/150

FIGURE 6 six-string run

♩ = 60/150



inside to outside picking. The first string cross, from the high E to the B, requires the inside technique, and the move from the B to the G string utilizes outside picking. Try doing the same kind of pattern on different sets of strings, and remember to keep focused on accenting the downstrokes and upstrokes that fall on the beats.

## FIGURE 6

### SIX-STRING RUN

**AIM TO KEEP THE** run at an even velocity of tone by swinging the pick wide over each string, with contact right on its tip. Accent the first note on each string, noting the downstrokes on beats one and three and upstrokes on beats two and four. Be sure to apply a wide "pull-down" vibrato to the finishing note. Use the wrist, pivoting from the sharply angled index-finger-and-thumb clamp, and pull the string downward using wrist rotation, the fingers themselves remaining rigid.

## FIGURE 7

### ASCENDING VERSION OF PREVIOUS RUN

**APPLYING THE PATTERN** from the previous example in the opposite direction—starting on the low E string—this run finishes with a half-step bend on the high E, which is then adorned with vibrato. Think of the vibrato as being applied once the bend has relaxed back to its starting pitch, rather than from the apex of the bend, as the vibrato should not go above that pitch. Three pulses is the standard for rock vibrato and makes for an authentic and dramatic exit to these ideas.

## FIGURE 8

### POSITION SHIFTING ACROSS STRINGS

**THIS HORIZONTAL STACKING** of two shapes per string opens up the potential for serious speed, as the mind and right hand can focus on uninterrupted picking without crossing strings for longer durations. This approach also helps us move through positions and extend the range of our runs. Once you memorize this, try to design your own runs, moving in different distances across the neck. As you spend more time creating runs and transcribing those of the great players, you'll see improvements in your ability to visualize the scale and navigate the neck.

## FIGURE 9

### STRING SKIPPING

**HERE'S A STRING-SKIPPING** example in the style of John Petrucci. You may want to break it down into sub-exercises at first and master each subsequent beat and string cross separately before tying the whole thing together. Use the wrist when picking over two strings, and notice that, in order to maintain the same pick angle relative to each string, you will use the arm as a boom to maneuver the wrist over the

FIGURE 7 ascending version of previous run

FIGURE 8 position shifting across strings

FIGURE 9 string skipping

FIGURE 10 septuplets on one string

FIGURE 11 septuplets on two strings



strings being picked. This will come from the elbow, but it is in no way associated with any tension.

## FIGURE 10

### SEPTUPLETS ON ONE STRING

THIS NEXT EXAMPLE introduces septuplets. As with all the quintuplet examples, beats one and three are always picked with a downstroke accent, and beats two and four are always accented with an upstroke. The septuplet is a full roll and leads from the fret-hand pinkie on every beat. As you play through the example slowly, try to lock in the foot tapping with the downbeats and pick accents.

## FIGURE 11

### SEPTUPLETS ON TWO STRINGS

FOR THIS EXAMPLE, pick lightly and evenly, swinging the pick across the string with plenty of wrist momentum. Use the very tip of the pick with a slight downward angle to get an even velocity as you play through. Keep your foot tapping on the beat, and concentrate on the alternating downstroke and upstroke accents.

## FIGURE 12

### DESCENDING SEPTUPLET RUN

HERE WE HAVE a descending septuplet run across all six strings, finishing with a wide "pull-down" rock vibrato on the low E at the 12th fret. Try to ensure that, on the fretting hand, you are aware of the index finger muting the string above the one you are currently playing by stubbing the flesh of the tip of the finger into the string above. The index finger should also lightly lay across any strings underneath the one being picked in order to mute them and suppress unwanted string noise.

## FIGURE 13

### ASCENDING VERSION OF PREVIOUS RUN

THIS IS THE UPWARD counterpart to our previous example. The finishing note is struck with a downstroke and adorned with a wide vibrato. Pick the run as evenly as possible, accenting the downbeats with the pick and reinforcing the feel by tapping the foot.

## FIGURE 14

### 16TH NOTES IN GROUPS OF SEVEN

SEVEN-NOTE GROUPINGS don't necessarily have to be played as septuplets. An interesting rhythmic-melodic effect can be achieved by *phrasing* 16th notes in groups of seven, as demonstrated in this example. You can hear this kind of idea often in John Petrucci's playing. It's a great device to employ for the sake of generating interestingly unusual melodic contours and syncopations within an unbroken stream of 16th notes.

## FIGURE 15

### MORE SEVEN-NOTE GROUPINGS

OUR FINAL EXAMPLE takes this concept a step further and implies odd note groupings of five and seven within a

FIGURE 12 descending septuplet run

$\text{♩} = 50/120$

FIGURE 13 ascending version of previous run

$\text{♩} = 50/120$

FIGURE 14 16th notes in groups of seven

$\text{♩} = 80/160$

FIGURE 15 more seven-note groupings

$\text{♩} = 80/160$

steady stream of 16th notes. Applying this approach will help you develop a fresh vocabulary of 16th-note melodic phrases inspired by patterns that you initially learned with triplets, quintu-

plets or septuplets, so experiment! You can start by taking any of the previous examples in this lesson and changing the rhythm to eighth-note triplets, 16th notes or 16th-note triplets. \*

# The Pedals That Make The Tone



For 30 years, BOSS has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for which sections, visit [www.BossUS.com/tones](http://www.BossUS.com/tones)



All references to specific artists and songs are strictly for comparison purposes. The artists referenced herein do not sponsor or endorse BOSS' pedals or Roland', and are not affiliated with BOSS' or Roland' in any way. BOSS' and Roland' make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

## "Jace Everett" - Bad Things



## "Cult of Personality" - Living Colour



## "Freebird" - Lynyrd Skynyrd



## "Papyrus" - Nile



## "Who Do You Love" - George Thorogood and the Destroyers



Tone settings by Paul Harrison, BOSS Product Specialist and author of the upcoming book "Cult of Personality" from Alfred Publishing.



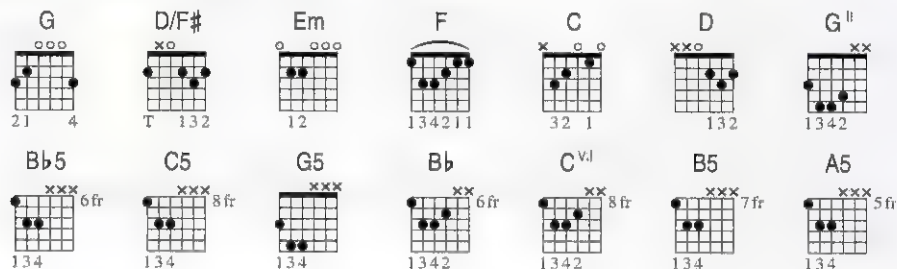


## "FREE BIRD" LYNYRD SKYNYRD

As heard on **PRONOUNCED LEH-NERD SKIN-NERD** (MCA)

Words and Music by **Allen Collins and Ronnie Van Zant** \* Transcribed by **Chris Amelar and Dale Turner**

Guitar 3 (w/slide) is tuned as follows (low to high): **E A D G G E**.



### A Intro (0:00)

Slow Rock ♩ = 59

Gtr. 1 (acous.)

TAB 4/4

G D/F# Em F C D

Gtr. 2 (slightly dirty elec. w/phase shifter)

\* Notes in italics are played by organ

Gtr. 2  
Rhy. Fig. 1  
let ring throughout

Bass

Gtr. 1

Bass

Gtr. 2

Bass

D (0:36, 2:36)

Gtr. 3 (elec. w/dist.) w/slide fingerstyle

Gtr. 2 plays Rhy. Fig. 1 twice (see bar 5)

D/F# Em

Gtr. 2

Gtr. 1

Rhy. Fig. 2 (repeat prev. chord)

Bass

Substitute first three meas. of Bass Fig. 2 second time

Bass Fig. 1

\*Gtr. 2 is loosely doubled throughout

17 Gtr. 3

grad. slide

Bass  
Bass Fig. 2

GUITAR WORLD 107



# "FREE BIRD"

would you still remember me  
though this feeling I can't change

19 F C D

For I must be traveling on now  
But please don't take it so badly 'cause there's too many places I've got to see  
'cause the Lord knows I'm to blame

21 G D/F# Em F C

Bass plays Bass Fig. 2 two and three quarter times simile (see bar 17)

(1., 2.) If I stay here with you girl

24 D G D/F# Em

things just couldn't be the same 'Cause I'm as free as a bird

27 F C D G D/F#

Gtr. 3 substitutes Fill 2 second time (see below)

now and this bird you cannot change Oh

30 Em F C D

\*Random fretboard locations.

Bass plays Bass Fill 1 (see below)

Fill 2 (3.53)

Gtr 3  
w/slide

D

Bass Fill 1 (2.09)

(D)

(2:13, 4:13)

And this bird you cannot change

33 Gtr. 3

Gtr. 3 substitutes Fill 3 second time (see below)

\*Gtrs. 1 and 2  
Rhy. Fig. 3

Bass  
Bass Fig. 3

\*composite arrangement

And this bird you cannot change

35 Gtrs. 1 and 2 play Rhy. Fig. 3 twice (see bar 33)  
Gtr. 3

Bass plays Bass Fig. 3 twice simile (see bar 33)

grad. slide

Lord knows I can't change

37 Gtr. 3 substitutes Fill 4 second time (see below)

1st time, go back to bar 9

Lord help me I can't change

39 Gtr. 3

Gtr. 3 substitutes Fill 4 second time (see below)

Gtrs. 1 and 2

Bass

gradually faster

Fill 3 (4:17) D  
Gtr. 3 w/slide

Fill 4 (4:28)  
Gtr. 3

F C D

w/slide



# "FREE BIRD"

## C Interlude (4:43) Faster ♩ = 149

Lord Bb5 I can't change C5 Won't you

41 GIII

Rhy. Fig. 4

end Rhy. Fig. 4

For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

## fly G5 high Bb5 free C5 bird

45 Grs. 1 and 2

yeah

## D Guitar Solo (4:56)

GII Bb5  
Gtrs. 1 and 2 play Rhy. Fig. 4 four times simile (see bar 41)

Gtrs. 4 and 5 (w/dist.)

48

Bass Fig. 4

C5

let ring

51

end Bass Fig. 4

Gtrs. G<sup>III</sup>  
4 and 5 *let ring*

Bb5

54

Bass plays Bass Fig. 4 twice simile (see bar 49)

C5  
*let ring*

56

G<sup>III</sup> Bb5

58

C5

60

(5:22)  
Gtr. 4 substitutes Fill 5 (see next page)

G<sup>III</sup> Bb

Gtrs. 4 and 5

62

Gtrs. 1 and 2  
Rhy. Fig. 5

Bass  
Bass Fig. 5

C<sup>VII</sup>

64

end Rhy. Fig. 5

end Bass Fig. 5



Fill 5 (5:22)  
Gtr. 4

The guitar tablature for Fill 5 (5:22) is written for guitar 4. It features a 4/4 time signature. The first measure contains a triplet of eighth notes on the 18th fret, indicated by a '3' and an upward arrow. The second measure contains a single eighth note on the 18th fret with an upward arrow. The third measure contains a triplet of eighth notes on the 18th fret, indicated by a '3' and an upward arrow. The fourth measure contains a triplet of eighth notes on the 18th fret, indicated by a '3' and an upward arrow, followed by a wavy line. The fifth measure contains a half note on the 18th fret. The sixth measure contains a half note on the 15th fret. The seventh measure contains a half note on the 17th fret. The eighth measure contains a half note on the 15th fret. The tablature is written on a six-line staff with the letters T, A, and B on the first three lines. The fret numbers 18, 15, and 17 are written below the staff. The time signature 4/4 is written below the staff. The guitar 4 designation is written above the staff.

Fill 6 (5.47)  
Gtr. 4

C<sup>VIII</sup> G<sup>III</sup> B<sup>b</sup>5

82  $G^{III}$   $Bb5$

Bass plays Bass Fig. 6 twice simile (see bar 78)

84  $C5$   $G^{III}$   $Bb5$

Gtr. 4 substitutes Fill 7 (see below)  
Gtr. 5  $\frac{1}{2}$

87  $C5$

let ring

90  $G^{III}$   $Bb5$   $C5$   $N.C.$

Gtrs. 4 and 5  
let ring

Gtrs. 1 and 2  
Rhy. Fig. 6

end Rhy. Fig. 6

Bass  
Bass Fig. 7

end Bass Fig. 7

94  $G^I$   $Bb5$   $C5$   $N.C.$

Gtrs. 1 and 2 play Rhy. Fig. 6 three times (see bar 90)  
Gtrs. 4 and 5

Bass plays Bass Fig. 7 two and a half times simile (see bar 90)

Fill 7 (5:59)  
Gtr. 4

$C5$   $G^{III}$   $Bb5$

$\frac{1}{2}$   $C5$



98  $G^{II}$   $Bb5$   $C5$   $N.C.$   
*Gtr. 4 plays Fill 8 (see below)*  
*Gtr. 5*

102  $G^{III}$   $Bb5$   $C5$   $N.C.$   
*Gtr. 4 plays Fill 9 (see below)*  
*Gtr. 5*  
*Bass plays Bass Fill 2 (see below)*

106  $G^{II}$   $Bb5$   
*Gtrs. 4 and 5*

108  $C5$   $C^{VIII}$

Fill 8 (6:19)

Gtr. 4

$G^{III}$   $Bb5$

Fill 9 (6:29)

Gtr. 4

$C5$   $N.C.$   
*grad. bend*

Bass Fill 2 (6:29)

( $C5$ )

( $N.C.$ )

G<sup>III</sup>

B<sup>b</sup>5

Gtrs. 1 and 2 play Rhy. Fig. 7 three times (see meas. 106)

Gtrs. 4 and 5

110

Bass plays Bass Fig. 8 three times (see bar 106)

112 C5

C<sup>VIII</sup>

114 G<sup>III</sup>

B<sup>b</sup>5

3 5 11:2 10:2

116 C5

C<sup>VIII</sup>

16:3 17:4

(6:57)

G<sup>III</sup>

B<sup>b</sup>5

C5

Gtrs. 1 and 2 play Rhy. Fig. 4 four times simile (see bar 41)

Gtrs. 4 and 5

118

Bass  
Bass Fig. 9

end Bass Fig. 9

G<sup>III</sup>

B<sup>b</sup>5

C5

Gtr. 5

122

Gtr. 4

Bass plays Bass Fig. 9 three times simile (see bar 118)

125

G<sup>III</sup>

B<sup>b</sup>5



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116 GUITAR WORLD





## The Pedals That Make The Tone

1

118 GUITAR WORLD

**157** Gtrs. 4 and 5 (8 00) G<sup>III</sup> B<sup>b</sup>

Gtrs. 1 and 2

Bass

**160** C<sup>VII</sup> G<sup>III</sup>

B<sup>b</sup> C<sup>VII</sup>

**163**

**166** (8 13) G<sup>5</sup> 1/2 B<sup>b</sup>5 1/2 C<sup>5</sup> 1/4 simile 1/4 1/4 1/2 B<sup>b</sup>

Rhy. Fig. 9

Bass Fig. 11

end Rhy. Fig. 9

end Bass Fig. 11



# "FREE BIRD"

The Pedals That Make The Tone

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G5 B $\flat$ 5 C5

Gtrs. 1 and 2 play Rhy. Fig. 9 two and three quarter times (see bar 166)

170

Bass plays Bass Fig. 11 two and three quarter times simile (see bar 166)

Gtr. 5 B $\flat$  G5 B $\flat$ 5 C5

173

B $\flat$  G5 B $\flat$ 5

176

Gtr. 5 C5 B5 B $\flat$ 5 A5

179

Bass plays Bass Fill 3

Bass Fill 3 (8:37)

(C5) (B5) (B $\flat$ 5) (A5)

(8 39)  
G<sup>II</sup>  
Gtr. 5  
182

B<sup>b</sup>

Gtr. 5

Gtr. 4

Gtrs. 1 and 2  
Rhy. Fig. 10

Bass

C<sup>VIII</sup>  
184

B<sup>b</sup>

Gtr. 5

Gtr. 4

Gtrs. 1 and 2  
Rhy. Fig. 10

Bass

end Rhy. Fig. 10

G<sup>III</sup> B<sup>b</sup>  
Gtrs. 1 and 2 repeat Rhy. Fig. 10 until fade

C<sup>VIII</sup>

\*Fade Out  
B<sup>b</sup>

Gtr. 5

Gtr. 4

Gtrs. 1 and 2  
Rhy. Fig. 10

Bass

Bass repeats previous four bars simile until fade

\*Check out the video lesson on this month's CD-Rom for a demonstration of the song's complete "live" ending.





B7

Em

*Gtr. 3 plays Fill 4 (see below)*

end Rhy. Fig. 2

Gtr. 6 (elec. w/light dist.)

*end Rhy Fig. 2a*

**D** 2nd Verse (0:41)

I'm the kind to sit up in his room

Em

B7

Em

*Gtrs. 1 and 2 play Rhy. Fig. 1 simile (see bar 7)*

Gtr. 4 plays Rhy. Fig. 3 (see bar 27)

Gtr. 6

*Bass Fig. 1*

end Bass Fig. 1

Heartsick and eyes filled up with blue

Em

87

Em

Gtr. 4

*Rhy. Fig. 3*

w/bar

*end Rhy. Fig. 3*

*Bass repeats Bass Fig. 1 (see bar 23)*

Fill 4 (0.37)

Gtr. 3 (Em)

The first system of musical notation for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Above the staff, there are annotations: '2 1/2' with an arrow pointing to the first three notes, '1' with an arrow pointing to the fourth note, and 'w/bar -1/2' with an arrow pointing to the last two notes. The lyrics 'The Rose Tree' are written below the staff.

Fill 7 (1.37)

Gr. 2

Em



### E 2nd and 3rd Choruses (0:55, 1:39)

(2.) I don't know what you've done to me but I know this much is true  
(3.) I don't know who you think you are but before the night is through

Am

Em

B7

Em

Gtr. 1 plays Rhy. Fig. 2 simile (see bar 15)

Gtr. 4 plays Rhy. Fig. 2a simile (see bar 15)

Gtr. 2

Rhy. Fig. 4

let ring throughout

31

Bass

Bass Fig. 2

3rd Chorus, skip ahead to H

I wanna do bad things with you  
I wanna do bad things with you

B7

Em

Gtr. 3 plays Fill 5 (see below)

end Rhy. Fig. 4

35

end Bass Fig. 2

### F 1st Guitar Solo (1:10)

Am

Em

Gtr. 1 plays Rhy. Fig. 2 (see bar 15)

Gtr. 2 repeats Rhy. Fig. 4 (see bar 31)

Gtr. 6

39

Bass repeats Bass Fig. 2 simile (see bar 31)

B7

Em

41

B7

Em

44

w/bar -1/2

#### Fill 5 (1:06, 1:50)

Gtr. 3 (Em)

w/bar

**G Bridge** (1:25)

N C.(Em)      When      you      came      in      (B)      the air went      out (Em)

*Gtr. 3 plays Fill 6 (see below)*

47 *Gtr. 6* *Gtr. 3 plays Fill 6 (see below)*

Bass

and all those shadows there filled up with doubt

go back to **E** 3rd Chorus

51 Bass (B7) (Em) *Gtr. 2 plays Fill 7 (see 2nd page)*

**H** (1:54)

Em I wanna do real bad things with you Ow  
B7 Em

*Gtr. 1 plays last four bars of Rhy Fig 2 (see bar 19)*

*Gtr. 2 plays last four bars of Rhy. Fig. 4 (see bar 35)*

Gtr. 4 plays last four bars of Rhy. Fig. 2a (see bar 19)

Gtr. 3 (pedal steel arranged for guitar)

1st ring ..... (tremolo off)

55 *let ring* 0 11 0 11 8 11 0 (tremolo off)  
 Bass plays last four bars of Bass Fig. 2 simile (see bar 35)

**I 2nd Guitar Solo (2'01)**

Em B7 Em

*Gtr. 1 plays Rhy. Fig. 1 (see bar 7)*

*Gtr. 2 plays Rhy. Fig. 1 simile, no P.M. throughout (see bar 7)*

[illegible]

*Bass plays Bass Fig. 1 twice simile (see bar 23)*

w/pick and finger

B7

Em

53

**J** **Outro Chorus** (2.16)

I don't know what you've done to me but I know this much is true

Am Em B7 Em

*Gtr 1 plays first four bars of Rhy. Fig. 2 (see bar 15)*

Gtr 2 plays first four bars of Rhy Fig. 4 (see bar 31)

*Gtr 4 plays first four bars of Rhy. Fig. 2a (see bar 15)*

67 Gtr. 6

Bass plays first four bars of Bass Fig. 2 (see bar 31)

*Bass plays first four bars of Bass Fig. 2 (see bar 31)*

Fill 6 (128)

Gtr. 3 (w/delay)

(Em)

(B7)

(Em)

\*Hammer-on notes with fretting hand while performing quick volume swells with guitar's volume knob

*\*\*Dip w/bar while bending note.*





For exclusive tips on how to sound like this song, visit [www.BossUS.com/tone](http://www.BossUS.com/tone)



*Bass transcribed by* **Chris Jisi and Muzz Skillings**



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1., 2. | 3.  
 { I know your dreams  
 { been everything you want to be cult of personality Like Mussolini and Kennedy  
 { you still you love  
 { tell you one and one makes three cult of personality Like Joseph Stalin and Gandhi

B♭5 C5 (G5)

12

oh I'm the cult of personality the cult of personality the cult of personality  
 I'm the cult of personality the cult of personality the cult of personality

B♭5 F5 (G5) B♭5 C5

16

20 (G5)

### C Choruses (1:15, 2:39)

(1.) Neon lights	Nobel Prize	When a mirror speaks the reflection	lies
(2.) Neon lights	Nobel Prize	When a leader speaks that leader	dies
B♭ F	C G	D A/D F	C

Gtr 1

Rhy. Fig. 1  
 let ring throughout

22

Bass (1st Chorus)

Bass (2nd Chorus)

*2nd Chorus, skip ahead to* **F**

134 GUITAR WORLD



## G 2nd Guitar Solo (3:04)

N.C.(G5)

Gtr. 2

39

39

Bass

41

41

Bass Fig. 3

43

43

45

45

(3:25)

B<sub>0</sub>

F

C

G

Gtr. 1 plays Rhy. Fig. 1 twice simile (see bar 22)

47

Fill 1 (1:34)

Gtr. 2

Fill 1 (1:34)

Gtr. 2

F C

TAB

# The Pedals That Make The Tone

55 N.C.(G5)  
Gtr. 2

Bass plays Bass Fig. 3 (see bar 41)

pitch: B

[illegible]



## H 3rd Verse (3:56)

power in your You gave me fame name You gave me  
you God's need to be Oh I'm every person

(G5)

Gtr. 2 plays Rhy. Fill 1 (see 1st page)

Gtr. 1

59 (play 3 times)

Bass plays Bass Fig. 2 three times (see bar 8)

(1.) I'm I'm the the cult cult of of I'm personality the  
(2.) I'm the cult of I'm the cult of I'm the cult of I'm the cult of I'm the cult of I'm the cult of I'm the cult of

Bb5 F5 (G5) Bb5 C5

61

## I Outro (4:37) w/double-time feel

(1.) cult of  
(2.) I'm the cult of I'm the cult of personality "Ask not what your country can do for you"  
cult of

(G5)

64 N.C.(G5)

For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

"The only thing we have  
to fear is fear itself..."

68 (Fsus2#4)

## "PAPYRUS CONTAINING THE SPELL..." NILE

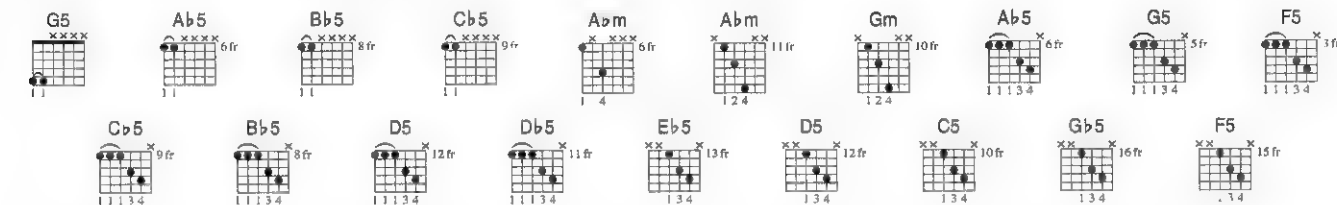
As heard on **ITHYPHALLIC** (NUCLEAR BLAST)

Words and Music by **Karl Sanders and George Kollias** \* Transcribed by **Jeff Perrin**

Guitars are in drop-D tuning down two and one half steps (low to high, A E A D F# B).

Bass tuning (low to high): A E A D.

All music sounds in the key of D minor, two and one half steps lower than written.



**A** Intro (0:00)

**B** (0:01, 2:36)

Very Fast ♩ = 312

G5 G5 Cb5 Ab5 Ab5

A>5 B>5 Bb5 Bb5

N.C (G)

Gtr 2 (elec w/dist)

P.M.

P.M.

1

TAB 8 10 20 19 17 21 18 17 18 21 18 17 21 18 17 21 18 17 18 21 18 17 11 20 19 17 21 18 17 18 21 18 17 19 20 19 19 20 22 20 17 19 20 19 17 10 8

Gtr. 1 (elec. w/dist)

P.M.

TAB 8 10 8-7-5 9-6-5-6-9-6-5 9-6-5 9-6-5-6-9-6-5 11 8-7-5 9-6-5-6-9-6-5 7-8-7-7-8-10-8-5-7-8-7-5 10 8

Bass

TAB 8 10 8-7-5 9-6-5-6-9-6-5 9-6-5 9-6-5 8-7-5 9-6-5-6-9-6-5 7-8-7-7-8-10-8-5-7-8-7-5 10 8

4th time, skip ahead to [J]

4

TAB 10 20 19 17 21 18 17 18 21 18 17 21 18 17 21 18 17 18 21 18 17 11 20 19 17 21 18 17 18 21 18 17 19 20 19 19 20 22 20 17 19 20 19 17 10 8

P.M.

TAB 10 8-7-5 9-6-5-6-9-6-5 9-6-5 9-6-5-6-9-6-5 11 8-7-5 9-6-5-6-9-6-5 5-6-5 8-9-8 6-8-6 10 8

P.M.

TAB 10 8-7-5 9-6-5-6-9-6-5 9-6-5 9-6-5 8-7-5 9-6-5-6-9-6-5 5-6-5 8-9-8 6-8-6 10 8

**C** (0:17, 1:32)

Slower ♩ = 270

N.C.(Gm)

Gtr 1

P.H.

6

TAB 5 8 6 5 3 5 6 8 6 5 3 (repeat previous bar)

pitch: D D

For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).



# "PAPYRUS CONTAINING THE SPELL..."

## D 1st and 3rd Verses (0:19, 1:35)

1. Amun Thou to thine sides Lord standest of the gods upon the spine Thou who art of the the  
The transformed of the  
2. Thou whom the thirty-seven gods didst make whom in the the  
Thou who driven wast fettered with links of iron thou the  
Be

(Gm) A♭m (Gm)  
Gtr. 2 (top notes) slight P.H. Gtr. 2  
Rhy. Fig. 1

8 P.H. P.M. P.H. P.M. P.H. P.M. Gtr. 2 P.H. P.M. P.H. P.M.

Gtr. 1 (bottom notes) Gtr. 1 Gtr. 1

Bass Bass Fig. 1

## E 1st and 2nd Pre-choruses (0:37, 1:52)

Four Rams Heads upon thy neck } Drive away from me the Lions the Wastes } 3rd time, skip ahead to 1 3rd Pre-chorus  
Crocodile Fiends spirits of the Dawn } Biter of Poisonous Reptiles which } The crocodiles which come forth from the river The  
Serpent of Ra didst put in chains } } crawl forth from their holes  
presence of Ra }  
Spawn of Ra Set

A♭m Gm N.C.  
(play 3 times)  
end Rhy. Fig. 1

11 P.H. P.M. P.H. P.M. P.M. (disregard repeat on 2nd Pre-chorus)

(play 3 times)  
end Bass Fig. 1 (disregard repeat on 2nd Pre-chorus)

## F 2nd Verse (0:44)

Be driven back by Crocodile thou spawn  
Move not not by means thy of mouth thy tail Let the Work water  
Open

(Gm) A♭m (Gm)  
Gtr. 2 plays Rhy. Fig. 1 three times (see bar 8)  
Gtr. 1

14 P.H. P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.H. P.M.

Bass plays Bass Fig. 1 three times (see bar 8)

## G (1:02)

of Set Faster ♪ = 340  
not thy feet and into legs a consuming  
which is before thee turn

(1.) fire  
(5.) I  
(7.) spell  
(6.) the posess

A♭m Gm N.C.(Gm)  
(play 3 times) Gtr. 2 (play 7 times)

17 Gtr. 1 P.H. P.M. P.H. P.M. (play 3 times) Gtr. 1 (play 7 times)

Bass (play 3 times) (play 7 times)

# "PAPYRUS CONTAINING THE SPELL..."

The Pedals That  
Make The Tone  
www.BossUS.com tone

## H Chorus (1:08, 1:59)

Slower ♩ = 156 (w/half-time feel)

Preserve me from  
Ab5 G5 Bb5 G5 F5 G5 Bb5 G5 Ab5 G5 Cb5 Bb5 F5 Ab5 G5 Bb5 G5  
Gtr. 3 plays Riff A third time (see bar 27)  
Gtrs. 1 and 2  
Rhy. Fig. 2

19

\*Notes on string ② played by Gtr. 2 only throughout.

he who is in the water 3rd time, go back to B Preserve me  
F5 G5 Bb5 G5 Ab5 G5 Cb5 Bb5 D5 Db5 Eb5 D5 Bb5 G5 C5 D5 Bb5 G5  
Gtrs. 1 and 2 repeat Rhy. Fig. 2 (see bar 19)  
Gtr. 3 (elec. w/dist.)

24

1st time, go back to C  
2nd time, go back to H Chorus

29

## I 3rd Pre-chorus (1:56)

go back to H 2nd Chorus

35

## J (2:50)

37



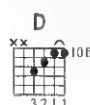
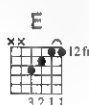
# The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit [www.BossUS.com/tone](http://www.BossUS.com/tone)



## "WHO DO YOU LOVE?" GEORGE THOROGOOD & THE DESTROYERS

As heard on **MOVE IT ON OVER** (ROUNDER)  
Words and Music by **Ellas McDaniel** \* Transcribed by **Jeff Perrin**



### A Intro (0:00)

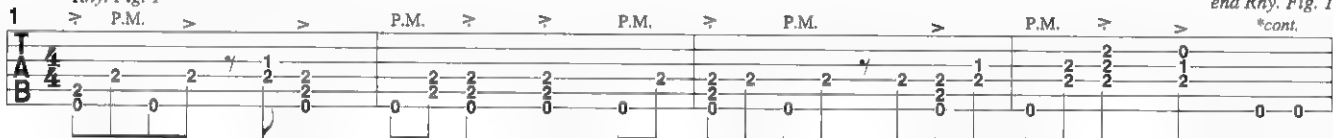
Fast Swing Feel ♩ = 220 (♩ = ♩)

E

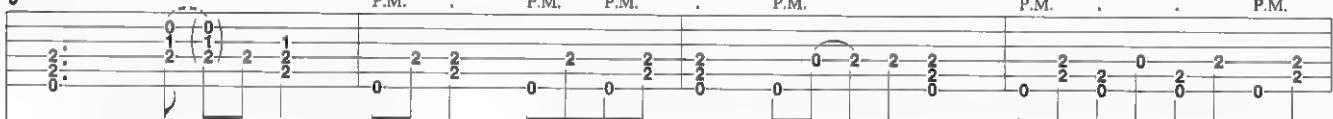
Gtr. 1 (elec. w/slight overdrive)

w/thumbpick and fingerpick on first finger

Rhy. Fig. 1



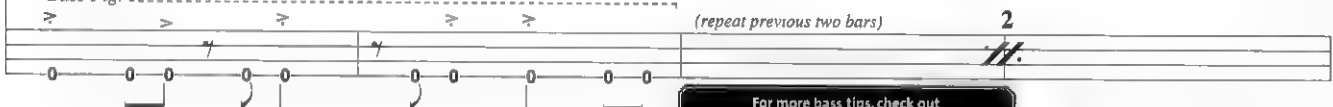
### 5 Gtrs. 1 and 2\*



\*Gtr. 2 (elec. w/slight overdrive) doubles Gtr. 1 simile throughout

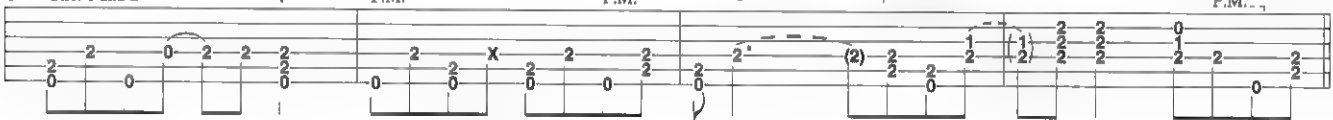
Bass

Bass Fig. 1



For more bass tips, check out  
PLAY BASS DVD at [www.guitarworld.com/store](http://www.guitarworld.com/store).

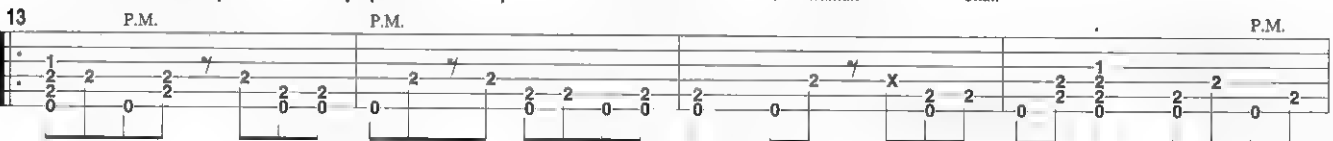
### 9 Gtrs. 1 and 2



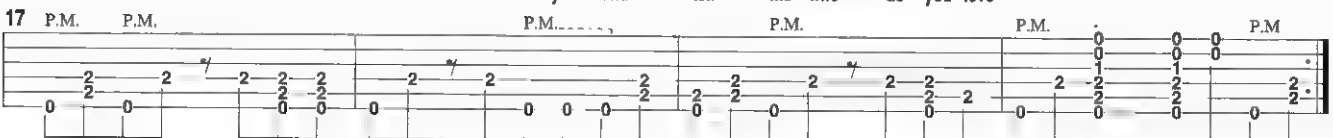
Bass plays Bass Fig. 1 simile continuous until [H] 1st Guitar Solo (see bar 3)

### B 1st Verse (0:13)

forty-seven miles of barbed wire I got a cobra snake for a neckle  
brand new chimney baby put on top and it's made out of human skull



brand new house up on the roadside and it's - a made out of rattlesnake hide  
Come on take a little walk with me baby and tell me who do you love Got a



**C 1st Chorus (0:31)**

21 E A E P.M. Who do you love P.M.

\*repeat previous chord

**D 2nd Verse (0:37)**

25 P.M. A E Now around the town I use a rattlesnake whip P.M. P.M.

**E 2nd Chorus (0:42)**

Take it easy baby don't you give me no lip Who do you love love love

29 P.M. P.M. P.M. P.M. P.M. P.M. Rhy. Fill 1. P.M. P.M.

33 A E P.M. I've got a P.M.

**F 3rd Verse (0:53)**

tombstone hand and graveyard mind I'm Who do you love love love

37 P.M. P.M. P.M. P.M. P.M. P.M.

**G 3rd Chorus (0:57)**

Who do you love love love

41 P.M. P.M. P.M. P.M. P.M. P.M.

**H 1st Guitar Solo (1:13, 2:18)**

E D E A E

Gtr. 2 plays Rhy. Fig. 1 simile (see bar 1)

Gtr. 1 (doubled) (trem. pick string while sliding fret hand down neck)

45 (15) (3)

Bass Bass Fig. 2 end Bass Fig. 2

(2nd time) skip ahead to **M** 5th Verse

49 Gtrs. 1 and 2 A E P.M. P.M. A E P.M.

Bass plays Bass Fig. 1 (see bar 5) Bass plays Bass Fig. 1 (see bar 5)



# "WHO DO YOU LOVE?"

The Pedals That  
Make The Tone

www.BossUS.com tone

## I 4th Verse (1:29)

(do not repeat first time)

Arlene took-a me by my hand She said Lonesome George you don't understand  
night was dark and the sky was blue Down the alley way a house wagon flew  
Hit a bump and somebody screamed You should've heard just-a what I've

53 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 simile (see bar 5) continuously until L 2nd Guitar Solo

1. Who do you love The

57 P.M. A E A E

(go back to I)

## 2. K 4th Chorus (1:46)

Who do you love Who do you love Who do you love  
Who do you love Who do you love Who do you love

61 P.M. P.M. P.M. P.M.

Yeah  
Ah

## L 2nd Guitar Solo (2:02)

Gtr. 2 plays first two bars of Rhy. Fig. 1 three times simile (see bar 1)  
Gtr. 1 (doubled)

66 A E E7 let ring

Bass plays Bass Fig. 2 w/ad lib variation (see bar 45)

71 N.C.(E) let ring let ring

Bass repeats Bass Fig. 1 five times simile (see bar 5)

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

76 P.M. P.M. Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M.

go back to H 1st Guitar Solo

## M 5th Verse (2:34)

skin twenty-two hand a graveyard Just Snake-  
good time shoes baby! don't mind dying Got the  
Gtrs. 1 and 2 Bo put 'em on your feet the

81 P.M. P.M. P.M. P.M. P.M. P.M. A E (play 4 times)

Bass plays Bass Fig. 1 simile (see bar 5) continuously until G 3rd Guitar Solo

## N 5th Chorus (2:52)

who do you love Whoa walked  
who do you love

85 P.M. P.M. P.M. P.M. A E P.M.

**O** 6th Verse (3:01)

forty-seven miles of barbed wire I got a cobra snake for a neck tie  
Brand new house up on the roadside and it's a made out of rattlesnake hide Got a  
Brand new chimney a mama put on top and it's a made out of human skull  
Come on take a little walk with me child Tell me who do you love

Gtrs. 1 and 2 substitute Rhy. Fig. 1 first, second and fourth times (see bar 31)

89 P.M. P.M. P.M. P.M. P.M. (play 4 times)

**P** 6th Chorus (3:19)

93 Yeah who do you love Who do you love

A E P.M. P.M. P.M. P.M. P.M.

**Q** 3rd Guitar Solo (3:30)

Gtr. 2 plays Rhy. Fig. 1 simile (see bar 1)  
Gtr. 1 (doubled)

98 whoa

Bass plays Bass Fig. 2 simile (see bar 45).

103 A E Gtr. 2 plays last two bars of Rhy. Fig. 1 twice (see bar 1)

Bass plays Bass Fig. 1 twice simile (see bar 5)

Gtr. 2 plays Rhy. Fig. 1 simile (see bar 1)

Gtr. 2 plays first two bars of Rhy. Fig. 1 (see bar 1)  
N.C.(E)

108 E D E (play repeat first time only)

Bass plays Bass Fig. 1 simile continuous until bar 120 (see bar 5)

1st time, go back to bar 109 **R** Outro (3:56)

113 E A E (on repeat) Who do you love

Gtrs. 1 and 2 P.M. P.M. P.M.

117 Oh - ooh

A E P.M. P.M. A E

121 Gtrs. 1 and 2 P.M. P.M. A E

Bass



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PHOENIX-II



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# SOUND

DIGITECH RP1000 INTEGRATED EFFECTS SWITCHING SYSTEM 150 VISUAL SOUND OPEN ROAD & TRUE TONE PEDALS 152 VICTORIA GOLDEN MELODY 154

## AMERICAN BEAUTY

*PRS Starla solidbody electric guitar*

BY CHRIS GILL

**P**AUL REED SMITH has been on one heck of a roll lately. In addition to producing the finest guitars of his career, he recently expanded his company's offerings with the introduction of new lines of amplifiers and acoustic guitars, both of which have received rave reviews. Equally impressive is the ongoing, and recently accelerated, growth of the company's electric guitar line, which now boasts 21 different solidbody models alone (and that number doesn't include PRS Signature, SE and Special Edition models).

What could possibly be the inspiration for PRS Guitars' recent prolific output? Judging from the names of two of the company's newest guitar models—the Mira and the Starla—my guess is some sort of feminine muse. I have no idea who the mysterious Mira and Starla may be, but their namesake guitars have influenced a fascinating direction for PRS, offering bold new tones, vintage-inspired styling and the lowest prices of any Maryland-made solidbodies in the PRS line (with the exception of the SE series).

The Starla introduces a couple of firsts for a PRS guitar: a Bigsby vibrato tailpiece and a Tune-o-matic-style bridge. Its single-cutaway body shape is similar to that of a PRS SC, but the Starla features a solid mahogany body with the top edges carved to a contour that's halfway between a bevel and a German carve. The Starla's styling takes cues from Gibson SG, Gretsch Corvette and perhaps even Epiphone Wilshire guitars, but the end result is as unique and distinct as any other model in the PRS line.

### FEATURES

**THE STARLA'S BODY** is crafted from a single piece of exceptionally light mahogany. The glued-in set neck is also mahogany and has a small, angled heel that provides ample strength and stability without getting in the way as you play up the neck. Whereas the Mira features 24 frets, the Starla has 22 and a 24 1/2-inch scale (the same as a 1959 Les Paul). PRS offers a choice of either dot or silhouette bird abalone inlays for the rosewood fingerboard and a wide variety of finish options that range from transparent vintage-style hues to bold colors and sparkling metal-flake glitz.

Designed by PRS for this guitar, the new Starla Treble and Starla Bass humbucking pickups have nickel-plated covers, Alnico magnets and 12 exposed pole pieces. Controls on the Starla consist of master volume and tone knobs with a three-position blade-style pickup selector between them. The tone knob pulls up to engage the pickups' coil-tap function. The Starla includes a stock Bigsby B5 vibrato tailpiece, but if Bigsby twang just ain't your thang PRS also offers the Starla Stoptail model. The tuners are PRS's own vintage-style models and feature exposed brass posts and small, cream-colored, tulip-shaped keys.

### PERFORMANCE

**MY FIRST GUITAR**, which I still own, was a 1964 Gibson SG Standard. The Starla, although it has a distinctly different voice, feels almost identical to that guitar, from its feather-like weight to its exceptionally fast wide-fat neck. Even though the PRS Starla has a single-cutaway body, it's easy and comfortable to play all the way up the neck. The deep back contour makes the

The Starla Treble and Bass pickups produce brighter, crisper tones than traditional humbuckers.





# CHECK

NATIVE INSTRUMENT'S GUITAR RIG MOBILE 156 E MEDIA EARMASTER ESSENTIAL 5 156 BOSS TUNERS 158 FENDER BASSMAN TV COMBO 160



The Bigsby B5 vibrato tailpiece and Grover Tune-o-matic bridge make their debut on a PRS model guitar.

Pull up on the master tone knob to engage the coil-tap function.



## PRS STARLA

**LIST PRICE:** \$2,739.00

**MANUFACTURER:** PRS

Guitars, prsguitars.com

**SCALE LENGTH:**

24 1/2 inches

**FINGERBOARD:**

Rosewood with dot or optional bird inlays

**FRETS:** 22

**BODY:** Mahogany

**NECK:** Mahogany

**BRIDGE:** Grover

Tune-o-matic with

Bigsby B5 vibrato

tailpiece

**PICKUPS:** PRS Starla

Treble and Bass

humbuckers

**TUNERS:**

PRS vintage-style

**CONTROLS:** Master

volume, master tone

with push/pull coil tap,

three-position blade

pickup selector

## ON DISC

to engage the coil tap in the middle of a song. I'd prefer an individual tap switch like the mini toggle switch featured on the PRS Mira, but the pull-knob configuration preserves the Starla's sleek, elegant appearance.

The Starla Treble and Bass pickups aren't as dark and beefy sounding as traditional full-sized humbuckers. Instead, they deliver a unique voice that's like a hybrid of a Strat's full, round and punchy bass, an SG's assertive but smooth mids, and a Gretsch Filtertron or Rickenbacker pickup's sparkling treble, percussive attack and twang. Every note remains crisp and articulate, even when you pile on excessive amounts of gain, which also causes layers of brilliant harmonic overtones to emerge. The coil tap produces outstanding single-coil tones that tame the mids and boost the highs slightly. The Starla's expressive voice is best for classic or roots rock, blues and even more aggressive forms of country.

## THE BOTTOM LINE

THE PRS STARLA isn't another sound-alike guitar but rather an instrument with its own signature voice and personality. It's a great addition to the collection of any studio guitarist looking for an instrument to complement classic Les Paul, Strat or Tele rhythm tones when laying down overdubs, and its unique lead voices could be the perfect solution for recording solos that cut through the mix without requiring excessive EQ compensation. It's also a very versatile instrument for performers who want to venture into classic single-coil and humbucker territory without having to change guitars all night. The Starla's tone is so unique and recognizable that players in the future will probably refer to its sound much in the same way that guitarists refer to those of the classics. ★

guitar even more comfortable to play than the SG during marathon jams.

The Bigsby B5 vibrato tailpiece is set up perfectly and absolutely refused to go out of tune even after deep dips of the bar and slight pitch increasing

quivers. The controls are placed well out of the way, far enough that you have to do a bit of pinkie stretching to perform volume control tweaks or swells. The tone control is placed so far back that it's nearly impossible

CON	
DISTINCT VOICE; FUN BIGSBY VIBRATO; COMFORTABLE	CONTROLS CAN BE HARD TO REACH

# INTELLIGENT DESIGN

## DigiTech RP1000 Integrated Effect Switching System

BY CHRIS GILL

**J**AMES BROWN MAY have been the hardest-working man in show business, but when it comes to effect processors it seems no one works harder than the engineers at DigiTech. Since 1984, DigiTech has introduced dozens of innovative new products, including the first affordable intelligent pitch shifter, the hugely influential Whammy Pedal and its incredibly cool line of Artist Series pedals.

DigiTech debuted its RP Series line of floor-based processors in 1991 with the RP1 digital guitar preamp/effects processor. Since then the company has continually upgraded, improved and expanded the line. The RP1000 Integrated Effect Switching System is DigiTech's newest top-of-the-line addition, and while it may not actually be the one-thousandth model in the RP line, it does represent a significant leap in technology for the entire series.

### FEATURES

WHEREAS MANY GUITAR multieffect processors are like little dictators that give priority to their own amp modeling and effects while treating your favorite amps and pedals like second-class citizens or outcasts, the RP1000 is designed to integrate and interface

seamlessly with your rig rather than dominate it. It has a staggering selection of 55 amp, 27 cabinet and 83 effect models, plus a Phrase Looper function that records loops up to 20 seconds long and features overdubbing capabilities. An Amp Loop lets you bypass the internal amp and cabinet models to use an external amp or preamp in the RP1000's signal path, while the Stomp Loop lets you integrate a chain of external effects in Pre or Post Amp positions. External amps and effects remain active even when the RP1000's bypass function is engaged.

The RP1000 is encased in a heavy-duty metal enclosure that is as sturdy and roadworthy as most other professional controller units on the market. Preset Mode allows the controller's 10 numbered footswitches to load presets; Pedalboard Mode splits the footswitches so that 1 through 5 select presets and 6 through 10 function as on/off switches for compressor, distortion, chorus, delay and reverb effects. Each button can also be assigned to turn any parameter and any effect on or off. In addition, the unit has separate footswitches for engaging the external Stomp Loop and inputting Tap Tempo settings. The footswitches and expression pedal are conveniently located, while the parameter knobs

### DIGITECH RP1000

**LIST PRICE:** \$699.95

**MANUFACTURER:** DigiTech, digitech.com

**MODELS:** 55 amps,

27 cabinets, 83 effects

**CONTROLS:** Knobs

for tone library, effect

library, effect level, amp

gain, amp level and

master level knobs;

switches for amp

loop, edit up/down,

Phrase Looper record/

play/overdub, Amp/

Cabinet Bypass mode,

Pedalboard mode

and store

**FOOTSWITCHES:** 10

preset selectors (6–10

also function as effect

on/off switches), Stomp

Loop, tap tempo, up

and down

**JACKS:** 1/4-inch input,

1/4-inch amp loop send

and return (with ground

lift switch), 1/4-inch

Stomp Loop send and

return, 1/4-inch left and

right output (with amp/

mixer level switch),

XLR left and right

output (with ground

lift switch), 1/8-inch

headphone output,

1/4-inch Looper Control,

USB

**OTHER:** Expression

pedal

and processor programming switches are kept out of harm's way in a deeply recessed cavity.

### PERFORMANCE

WITH EACH NEW generation of the RP Series processors, DigiTech has improved the sound quality of its amp and effect models considerably. The RP1000's amp, cabinet and effect models are impressive for their scope alone, but the realism, detail and expressiveness of each is truly staggering. These are DigiTech's best-sounding models by far, and they're worth a look (and inevitably budgeting for an upgrade) if you've ever been a fan of the DigiTech sound.

The Lexicon reverb models in particular deliver impressive, studio-quality sounds, wisely taking advantage of DigiTech and Lexicon's collective ownership by Harman Industries. The stomp box models sound so much like the originals that most guitarists may likely never use the RP1000's Stomp Loop unless they have some special box that they can't live without.

The RP1000 is exceptionally easy to use and program. DigiTech wisely allows the effects (distortions, delays, chorus, whammy, phase, flange, vibrato, etc.) to be set pre or post amp, however unlike more sophisticated (and expensive) multieffect processors, the order of the effects cannot be changed. If you prefer to place a distortion box in front of a wah pedal or place reverb toward the front of the signal chain for unusual special effects, the RP1000 won't let you do that. Also note that the RP1000 can control only its own internal amp models and effects—it doesn't even have MIDI jacks—so the RP1000 can't control individual external effects or switch external amp channels like a Bradshaw switcher.

### THE BOTTOM LINE

DIGITECH HAS OUTDONE itself with the RP1000. The street price on this unit is so outrageously low that the reverbs alone are worth the cost. But when you add in a lifetime's collection of amps and effects plus a looper, tuner and even digital audio streaming capability via the USB jack, the RP1000 adds up to an incredible bargain. \*

ON  
DISC



The Stomp Loop footswitch lets you engage or bypass a chain of external stomp boxes anytime you want.

The expression pedal delivers smooth wah and whammy effect action and can control any effect parameter.

Footswitches 6 through 10 control individual effects in Pedalboard mode.

COMPREHENSIVE AMP AND EFFECT MODEL SELECTION; EASY TO USE; BUILT LIKE A TANK	CON
	EFFECT ORDER CANNOT BE CHANGED; RECESSED CONTROL CAVITY POOLS LIQUIDS



# FRESH DIRT

**Visual Sound Open Road Overdrive and Truetone Clean Boost pedals**

BY ERIC KIRKLAND

**O**VERDRIVE AND BOOST pedals have come a long way from the relatively simplistic Rangemaster and Tube Screamer type of stomp boxes that defined the sound of players past. Today, many guitarists want pedals that have minimal effect on an amp's tone and feature a wider range of control over the effect. Pedal manufacturer Visual Sound has been responding to this demand by looking beyond established design ideologies and creating effect boxes that aren't merely clones of the classics. The company's unique offerings, which include the use of specially designed components, have made its products popular among guitarists that want distinctive tones, controllability and reliable performance.

Part of Visual Sound's V2 Series, the Open Road Overdrive and Truetone Clean Boost pedals should appeal to guitarists across a broad range of styles. Like the company's other pedals, both feature oversized switches rated for 10 million cycles, handwired jacks, special knob protection, road-worthy die-cast housings and easy-open battery doors. The two units also accept barrel-type nine-volt adaptors and have circuit protection that prevents them from being damaged should you connect them to power supplies of incorrect voltage.

## OPEN ROAD OVERDRIVE

**WHERE MOST OVERDRIVES** are tuned to distort the midrange frequencies primarily, the Open Road spreads its signal-crunching horsepower across the guitar's full bandwidth. Drive and volume controls set the amount of gain and output, respectively, and considerable levels of each are on tap. The tone knob primarily alters the level of treble and upper mids and interactively increases the gain and presence as it's dialed clockwise.

The Open Road offers lots of gain and volume, but don't be fooled—it can also be used in subtle ways. The style of gain is very Fender-like, with big lows, an essentially flat midrange and round highs. This lack of a midrange hump has the side effect of preserving the amp's sound and feel.

In front of a Fender-style amp, with the drive and volume controls at or below the noon position, the Open Road performed like an extra

gain stage, where there is no effect on string definition. As the pedal is turned up, it urges the amp into silky overdrive that's as smooth and satisfying as soft-serve ice cream. Turning the tone knob past noon unleashes more bite and sparkle from the gain circuit, increasing touch sensitivity and odd-harmonic angst.

The Open Road's massive and accurate low end is a rare treat from an overdrive pedal and does wonders in front of a Fender, Victoria, Matchless or similar amplifier. However, its overall gain structure and boldly organic tones are not the best tools for pushing a Marshall or other midrange-focused amplifier, and likewise the pedal's adeptness with rock and blues precludes its use as a metal-style overdrive.

## TRUETONE CLEAN BOOST

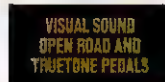
**IT'S DIFFICULT TO** increase a signal's amplitude without causing distortion or inciting an amp's first gain stage to overdrive, all while retaining the amp's character. Visual Sound's Truetone Boost succeeds in this regard better than any pedal I've heard in this price range, and in terms of feel, it outperforms many pedals that cost twice as much.

The pedal has a tone control and an output volume knob that together deliver a surprising variety of textures and boost levels. When dialed properly, the Truetone is one of the finest clean boosts you'll find. There is almost no perceivable change in tone, feel or detail. It doesn't take anything away, although I found that with some amps it adds just a hair of honk in the mids, which is a function of how it interacts with the first gain stage and input impedance.

Tube purists, myself among them, will fall in love with the Truetone's accurate performance. I was stunned by how musical and natural this pedal sounds, even when compared to ultra high-end boost pedals. For most applications, I preferred to leave the Truetone's muscular, yet transparent circuit engaged and then use my guitar's volume control to change my level.

## THE BOTTOM LINE

**VISUAL SOUND'S** Open Road Overdrive and Truetone Clean Boost pedals are ideal for guitarists who play rock, blues, hard rock and even jazz, especially if they use a Fender-style clean



**STREET PRICES:** Open Road Overdrive, \$119.95; Truetone Clean Boost, \$99.95

**MANUFACTURER:** Visual Sound LLC, [visualsound.net](http://visualsound.net)

**FEATURES/CONTROLS:**

Custom switches rated for 10 million uses, hand-wired jacks, circuit protection, noise reduction, Pure Tone buffered bypass, status LED; drive, tone and volume controls

**CONNECTIONS:** Mono

Input and output

**BYPASS:** "Pure Tone"

buffered bypass

**CIRCUITRY:** Analog,

solid-state

**POWER:** 9-volt battery

or Boss-style adaptor

or overdriven amp. The Open Road is a classic overdrive with American-type distortion, tube-like response and impressive low end. If you're looking for more of the clean sounds that you already have without adding distortion, the Truetone Clean Boost is one of the best values and top performers on the market. ★

### OPEN ROAD OVERDRIVE

PRO	CON
BIG LOWS; ORGANIC RESPONSE; DOESN'T CRANK THE MIDRANGE	NOT WELL SUITED TO METAL PLAYERS

### TRUETONE CLEAN BOOST

PRO	CON
FAITHFUL CLEAN BOOST; AFFORDABLE	NONE

**ON DISC**

Unlike older midrange-focused overdrives, the Open Road affects a wide frequency range.

The Clean Boost maintains almost every nuance of the amp's original note integrity without distorting the first preamp stage.



# PURE POWER

Victoria Golden Melody 2x12 combo

**ON  
DISC**



**VICTORIA  
GOLDEN MELODY**

**LIST PRICE:** \$3,495.00

**MANUFACTURER:**

Victoria Amp Co.,

victoriaamp.com

**OUTPUT:** 40/60 watts

**CHANNELS:** One, high

and low inputs

**FEATURES:** All parts

made in U.S., hand-

wired, Allen-Bradley

resistors, Sprague

electrolytic capacitors,

custom transformers,

cloth-covered solid

copper wire, 16-gauge

triple-plated steel

chassis, all tube

harmonic filter vibrato

and tube-driven full-

size Accutronics reverb

tank (identical to those

found in Victoria's

Reverberato unit), two

WGS Britlead speakers,

two-tone covering, new

logo and silk-screen

graphics

**CONTROLS:** On/

off toggle, standby

toggle, volume, treble,

middle, bass, reverb

level, vibrato intensity,

vibrato speed

**COVERING:** Blonde

tolex and faux lizard

vinyl

**AMPLIFIER:** All-tube

power amp and preamp

**TUBES:** Two 6L6

power tubes, one 5AR4

rectifier tube, five 12AX7

preamp tubes, one

12AT7 preamp tube

**OTHER:** Footswitch

included

a harmonic filtering modulator that separates the highs and lows, then turns the oscillating highs 180 degrees out of phase before remixing the wet signal with the dry. No less than two and a half preamp tubes are required to produce this marvel of analog wizardry. You won't find any I.C. chips or diodes in this amp.

## PERFORMANCE

**TRY TO IMAGINE** the glorious experience of hearing a pipe organ reverberating off a cathedral's high ceilings and you'll have some idea of the singing presence and cascading tones that emanate from the Golden Melody. The amp's omnipresent characteristics are great clarity and definition, and a luminous three-dimensional projection.

The warm lows and bell-like highs are especially pronounced when paired with a guitar with single-coil pickups. The amp remains almost perfectly clean with single-coils well into upper regions of volume, but humbuckers can push the preamp into a modicum of pleasing raunch and creamy saturation.

As with all Victorias, the tube-driven reverb is divinely lush and deep. However, the tremolo is the real star of this amp, refracting notes and harmonic overtones in such a way that dazzles the ears and fingers.

## THE BOTTOM LINE

**THE GOLDEN MELODY'S** ability to amplify fine details and treat notes with wondrous reverb and tremolo places this amp alongside a handful of history's elite boutique designs. It's just the thing for tone-obsessed guitarists who desire a high-volume amp that produces the tones and nuances of a low-powered vintage combo.

**BY ERIC KIRKLAND**

**A**S VINTAGE AMPLIFIERS skyrocket in price and begin to disappear from the marketplace, the demand is increasing for faithful replicas of and tributes to yesteryear's fabled amplifiers. Mark Baier, president of Victoria Amplifiers, is one of the specialized amp builders whose bread and butter is the precise recreation of vintage Fender and other coveted circuits. He's the guy that artists like Buddy Guy and John Mayer turn to when they want an amp that will give them the exact same performance as a newly built Fifties- or Sixties-era Fender.

Lately, though, Baier has stepped into the role of a vintage-inspired innovator by combining old circuit topologies and time-honored tone traits with nuevo-vintage designs. A prime example of this evolutionary thinking is Victoria's new Golden Melody combo. This all-tube, single-channel, 2x12 combo produces between 40 and 60 watts and delivers a unique blend of Fender's Bassman, Super Reverb, Twin and tan Concert tremolo amp tones. As part of Victoria's forward-thinking approach, the Golden Melody and other amps now showcase hip two-tone coverings and distinctive new logos.

## FEATURES

THE GOLDEN MELODY'S primary mis-

sion is to produce serious stage volume without sacrificing the nuance and feel that are prized in low-powered vintage combos. It accomplishes this lofty task with a duo of 6L6 power tubes in a push/pull configuration, a Chicago-built transformer, audiophile-grade capacitors that are over-spec'd for their dynamic requirements, and a highly sensitive pair of Warehouse Guitar (WGS) Britlead 12-inch speakers. WGS is one of a few OEM specialty speaker manufacturers and for the past 70 years has been an unaccredited creator of superb drivers for all speaker applications. Employed in the Golden Melody, the WGS speakers add British-style upper-midrange aggression and chime to the Fenderish tones and project notes much farther than a typical combo-moored 12-incher. Also key to the Victoria's recipe for sensory delights are hand-wired eyelet boards, Allen-Bradley resistors, Sprague electrolytic capacitors, cloth-covered solid copper wire and a 16-gauge triple-plated steel chassis.

The Golden Melody has low- and high-sensitivity inputs and controls for volume, treble, bass, middle, reverb level, tremolo speed and tremolo intensity. The tube reverb is courtesy of a full-size Accutronics spring tank, and the tremolo is a slightly modified version of Victoria's renowned Reverberato circuit. Far more than a simple Uni-Vibe or pulsing tremolo effect, the Reverberato feature is actually



WGS Britlead speakers add an aggressive upper-midrange edge to the classic Fender-style tones.

UNRIVALED CLARITY; REMARKABLE OVERTONE PRODUCTION; UNIQUELY RICH TREMOLO	CON EXPENSIVE
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# GOING MOBILE

*Native Instruments Guitar Rig Mobile*

BY CHRIS GILL

**I**F YOU HAVE a computer and play guitar, you probably own some type of amp and effect emulation software by now. If you don't, Native Instruments' new Guitar Rig Mobile eliminates all excuses for not hopping on the bandwagon. Guitar Rig Mobile is a small I/O audio interface that's about the size of a pack of cigarettes and comes bundled with NI's powerful Guitar Rig 4 Essential software. But even more important, it's an affordably-priced package (street price is less than \$100) that features everything you need to turn your computer into a versatile pro-guitar setup.

## FEATURES

**THE GUITAR RIG MOBILE** audio interface may be small, but this USB bus-powered device boasts studio-quality 24-bit/192kHz Cirrus Logic converters that provide outstanding dynamic range and transparent audio conversion. The pocket-sized box features a 1/4-inch mono guitar input, 1/4-inch stereo line output (for monitors or headphones), separate input and output level controls, a USB jack and input and USB indicators.

The package includes Guitar Rig 4 Essential software, which features eight guitar and bass amp models, 19 cabinet models, 27 effects and useful tools like a tuner, metronome and two virtual tape decks. Amps consist of the Marshall-like Jump, Lead 800 and Hot Plex models, Fender-like Twang Reverb, Vox-like AC Box, Mesa/Boogie-like Gratifier, Orange-like



**NATIVE INSTRUMENTS GUITAR RIG MOBILE**

**LIST PRICE:** \$119.00  
**MANUFACTURER:** Native Instruments, native-instruments.com  
**MINIMUM REQUIREMENTS:**  
**MAC:** OSX 10.5, Intel Core Duo 1.66GHz, 1024 MB RAM, USB 2.0  
**PC:** Windows XP with Service Pack 2 or Windows Vista (32/64 bit), Pentium/Athlon XP 1.4 GHz, 104 MB RAM, USB 2.0  
**SUPPORTED DRIVERS:**  
**MAC:** Core Audio  
**PC:** ASIO, DirectSound, WASAPI  
**SUPPORTED PLATFORMS:**  
**MAC:** Standalone, Audio Units, RTAS, VST  
**PC:** Standalone, RTAS, VST

Citrus and SVT-like Bass Pro. Effects include distortion, overdrive, chorus, flanger, phaser, graphic EQ, auto filter, wah, reverb, delay and more.

## PERFORMANCE

**CONNECTING GUITAR RIG MOBILE** to your computer is as easy as linking a stomp box between a guitar and amp. Just install the software, connect a USB cable between your computer and the audio interface, connect a 1/4-inch guitar cable from your guitar to the audio interface, adjust the input level and you're ready to go. Hooked up to a reasonably powerful laptop computer, the converter's latency is low enough to gig with. The amp and effect models are identical to several found in NI's top-of-the-line Guitar Rig 4 Pro software, delivering the same dynamic response, expressive-

ness and studio-quality tones.

## THE BOTTOM LINE

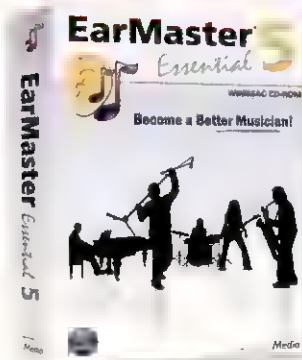
**FOR LESS THAN YOU'D PAY** for a trendy Ultrasupermega Distortion pedal, Guitar Rig Mobile provides enough pro-quality tones to last a lifetime. It's portable and reliable enough to gig, rehearse or record with anywhere.

**EXCELLENT VALUE; EASY TO USE; PRO SOUND QUALITY**

**CON**  
 NOT COMPATIBLE WITH OLDER OPERATING SYSTEMS

## BUZZ BIN NEW, HIP AND UNDER THE RADAR

## HEARING AID eMedia EarMaster Essential 5



**ONE OF THE KEYS** to being a great—not just good—musician is the ability to instantly identify notes and chords just by hearing them. A well-trained ear is essential for improvisation, and it's a skill that can help you unlock all of the potential in your playing.

eMedia's new EarMaster Essential 5 software provides an affordable, easy-to-use and highly effective method for training your musical ear using your PC or Mac computer. This interactive

program provides audio examples and displays corresponding intervals and chords in musical notation and on a fretboard graphic (or piano keyboard if you choose that display option). Exercises include interval comparison and identification, chord identification and rhythm reading; training modes include standard, jazz and even customized tutors. You can input answers via MIDI, microphone or mouse.

EarMaster Essential

5 software is easy to use, allowing you to concentrate on the exercises rather than the software itself. Results are almost immediate, and even average users should improve their ear skills significantly after only a week of daily 30-minute exercises.

—Chris Gill

**EMEDIA EARMASTER ESSENTIAL 5**

**LIST PRICE:** \$29.95  
**MANUFACTURER:** eMedia Music Corp., emediamusic.com

## NEW EQ

WHAT'S NEW & COOL



## BOSS eBAND JS-8 AUDIO PLAYER

The Boss eBand JS-8 is a portable audio player designed for guitarists that combines playback of full songs, backing tracks and rhythm loops with high-quality Boss guitar effects and a built-in stereo speaker system. Players can jam along with eBand and record their musical ideas using the included USB audio interface. eBand also has the capability to import songs from any audio CD using the included utility software, making it an all-in-one tool for guitarists who want to learn songs, solos and riffs, practice and play along with songs, or create new songs while jamming with audio tracks.

List Price: \$157.50

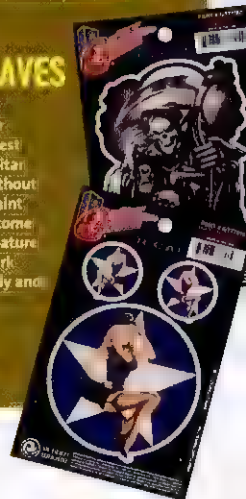
Boss, a division of Roland Corporation, BossUS.com

## PLANET WAVES GUITAR TATTOOS

Planet Waves Guitar Tattoos are the easiest way to give your guitar custom graphics without the cost of a new paint job. Guitar Tattoos come in 12 designs that feature Lethal Threat artwork and are easy to apply and remove.

List Price: \$4.00

Planet Waves, planetwaves.com



# GETTING IN TUNE

**Boss TU-12EX, TU-88 and TU-1000 tuners**



TU-12EX: The Flat mode button makes drop tunings from D# to B easy.



TU-88: The versatile metronome function includes a tap-tempo button.



TU-1000: The brightly illuminated display is easy to see onstage, no matter how dark or light the setting.

BY CHRIS GILL

**W**AY BACK in the Sixties and Seventies, most guitarists tuned up by using either a pitch pipe or their ears. Only rock stars could afford the other option: the prohibitively expensive Petersen Strobe Tuner. Boss changed music forever when it introduced the world's first affordable compact chromatic tuner, the TU-120, in 1978, and ever since then live music has sounded a whole lot sweeter.

Though dozens of companies have introduced competing products over the years, Boss has continually dominated the compact tuner market. The TU-2 Chromatic Tuner pedal is the best-selling Boss pedal of all time, and products like the TU-12 remained on the market for more than 20 years. Boss recently expanded its tuner line with the introduction of the TU-12EX Chromatic Tuner (which replaces the perennial favorite the TU-12), TU-88 Micro Monitor and Tuner and TU-1000 Stage Tuner.

## FEATURES

**THE TU-12EX** Chromatic Tuner significantly improves the performance and expands the features of the TU-12. Its dimensions are about the same as its predecessor's, except the TU-12EX is about half the thickness. Like the TU-12, the TU-12EX has Chromatic and Guitar/Bass tuning modes and a built-in mic for tuning acoustic instruments, but the

range is greatly expanded (E0 to C8 compared to the TU-12's C1 to B5 range). In Guitar/Bass mode, the pitch LEDs function as individual string indicators, and you can now use the seventh indicator to tune a seven-string guitar or five-string bass. Other new additions include a Flat tuning function (for drop tunings ranging from D# to B), a reference pitch, and Accu-Pitch Verification, which produces a tone when the desired pitch is reached.

The TU-88 Micro Monitor combines the functions of a tuner, metronome and headphone amp. The display features a digital "needle" instead of the physical VU meter-style needle found on the TU-12EX. Like the TU-12EX, it produces reference pitch tones, provides the new Accu-Pitch function and analyzes pitch from E0 to C8. In addition to Chromatic, Guitar and Bass tuning modes, it has a versatile metronome with a tempo range of 30 to 250 bpm, a tap-tempo function and a choice of rhythm styles ranging from simple quarter, eighth and 16th notes to triplets and sophisticated clave-based patterns. Finally, the TU-88 features a speaker-simulated headphone amp. Not only can you use the tuner for late-night jamming—you can also use it as a direct-input device for recording.

The TU-1000 Stage Tuner is a large floor unit with a big, bright display that's easy to see on stage no matter how bright or dark the lights may be. In addition to Chromatic, Guitar (up to seven strings) and Bass (up to six strings) tuning modes,

it includes six-string modes for Open A, D, E and G, Drop D and DADGAD tuning. The Flat tuning function lets you lower the tuning modes up to six half steps in half-step increments, and the overall pitch range is C0 to C8. The TU-1000 ships with a seven-pin DC output cable

that enables the tuner to power up to six stomp boxes.

## PERFORMANCE

**THE TU-12EX'S ACCURACY** is greatly improved over its predecessor's (+/- 1 cent rather than +/- 3), and the larger indicator needle provides more accurate feedback. The TU-12EX also tracks pitch on the low E and A strings much more quickly (particularly on acoustic instruments via the built-in mic) and tracks string vibrations even as they begin to fade. The Accu-Pitch function on the TU-12EX and TU-88 is a helpful addition, providing a third source of verification in addition to the visual meter and LEDs. The TU-88's digital needle tends to jitter and jump around compared to the smooth movement of the TU-12EX's physical needle, and the Accu-Pitch verification tone doesn't activate as quickly.

The TU-1000 has "Cent" (sweeping "needle") and "Stream" (strobe-style "spinning wheel") display modes that track pitch quickly and exceptionally accurately. The Accu-Pitch function confirms correct pitch with several visual cues, including a pair of amber arrows, red bars and a green bar that tells you when you're in pitch. While the box features sturdy metal construction, the on/off button is plastic. Fortunately, the TU-1000 has a jack that lets you use a sturdier external pedal instead for remote switching of the TU-1000.

## THE BOTTOM LINE

**THESE THREE NEW** additions to the Boss tuner line will ensure the company's domination of the tuner market for years to come. The TU-12EX is an essential upgrade for anyone who loves the TU-12, the TU-88 is a fun and useful entry-level tuner for first-time buyers, and the TU-1000 is a pro-quality unit that roadies and performers alike will love. ★

### BOSS TU-12EX, TU-88 AND TU-1000 TUNERS

**LIST PRICES:** TU-12EX, \$124.50; TU-88, \$90.50; TU-1000, \$278.50  
**MANUFACTURER:** Boss, bossus.com

#### TU-12EX

**FEATURES:** E0 to C8 tuning range; Chromatic and Guitar/Bass tuning modes; audible Accu-Pitch; reference pitch tone; Flat tuning function; built-in mic; 1/4-inch instrument input; 1/4-inch output; 2xAAA battery or optional DC adapter

#### TU-88

**FEATURES:** E0 to C8 tuning range; Chromatic, Guitar and Bass tuning modes; audible Accu-Pitch; reference pitch tone; headphone amp and metronome functions; built-in mic; 1/8-inch headphone/line output jack; 1/8-inch Mix input; 1/4-inch instrument input; 9-volt battery or optional DC adapter

#### TU-1000

**FEATURES:** C0 to C8 tuning range; Chromatic, Guitar and Bass tuning modes; Open, Drop D and DADGAD tuning modes; visual Accu-Pitch; Flat tuning function; 1/4-inch input, parallel out and output jacks; 1/4-inch tuner on/off footswitch jack; seven-pin parallel DC cable; AC adaptor

CON	
ACCURATE; EXPANDED RANGE; FAST (TU-12EX, TU-1000); 7-STRING COMPATIBLE (TU-12EX, TU-1000)	JITTERY "NEEDLE" (TU-88); PLASTIC ON/OFF SWITCH (TU-1000); NO PITCH REFERENCE VOLUME CONTROL (TU-12EX)



# TV PARTY

**Fender Bassman TV Ten and TV Fifteen combo amps**

**ON DISC**



BY ED FRIEDLAND

**W**HEN LEO FENDER introduced the Precision Bass in 1951, he also offered an amplifier designed with the rigors of four-string playing in mind: the Fender Bassman. The original Bassman had a single 15-inch speaker in a tweed cabinet, and as it pumped out a mere 26 watts, it didn't do so well at amplifying the new instrument. Blown speakers were a common problem, and in 1954 Fender switched to the Bassman's familiar 4x10 configuration. Changes to the design of the Precision Bass pickup in 1957 greatly helped the Bassman (by then a 50-watter) achieve an acceptable level of performance. While not raging monsters by modern standards, these amps are legendary for their warm, full, tube tone and musical distortion.

Since those early days, Fender has been a driving force in the improvement of bass amplification. The company's new Bassman TV series combos (named for the amp's resemblance to a Fifties-era television) have the styling and tone of yesteryear with a modern infrastructure that can deliver the goods.

## FEATURES

**THE TV SERIES** comprises the TV Ten, Twelve, Fifteen and Duo Ten, all of which feature a Class D switching amplifier and single 12AX7-driven preamp.

## FENDER BASSMAN TV COMBOS

**LIST PRICES:** TV Ten, \$1,199.00; TV Fifteen, \$1,499.00  
**MANUFACTURER:** Fender Musical Instruments Corporation, fender.com

**TV TEN**  
**OUTPUT:** 150 watts  
**CHANNELS:** One, with two inputs  
**CONTROLS:** Volume, bass, middle, treble  
**SPEAKER:** 200-watt, four-ohm 10-inch Celestion Green Label  
**DIMENSIONS:** 18 x 20 x 12 inches (HWD)  
**WEIGHT:** 38 pounds

**TV15**  
**OUTPUT:** 350 watts  
**CHANNELS:** One, with two inputs  
**CONTROLS:** Gain, bass, middle, treble, volume, deep and bright switches  
**SPEAKER:** 400-watt, four-ohm 15-inch Celestion Green Label  
**DIMENSIONS:** 23 x 25 x 14 inches (HWD)  
**WEIGHT:** 61 1/2 pounds

Celestion Green Label Ferrite speakers are used in all of the amps except the Duo Ten, which has two Fender Special Design 10-inchers built by Eminence.

The 150-watt TV Ten has a 200-watt single 10-inch speaker, and the 350-watt TV Fifteen has a 400-watt 15-inch speaker. Shaping the sound is the legendary Fender Tone Stack, a passive, interactive circuit that works quite differently from the semi-parametric and graphic EQs found on modern rigs. While no bass amp gives truly flat response, the TV Bassman's circuit has been slightly modified from the original Tone Stack to be "flat" with the bass on 2, mids on 10 and treble on 2. Although in my tests the bass and treble controls seemed to boost the frequencies in their range, the circuit is passive, and the perception of boost was actually the absence of cut.

The TV Ten has volume, bass, mid and treble controls, while the Fifteen (as well as the Twelve and Duo Ten) adds a gain knob at the front of the circuit, and deep and bright switches for more control. The chicken-head knobs sweep from zero to 12, a numbering system that goes back to the earliest Fender amps. Another classic touch is the glowing red jewel light that tells you the TV is on.

Each TV amp has two input jacks—input 1 works with passive or active instruments, and input 2 has a -6dB pad for high output basses. A direct output (with ground lift) on the back panel provides easy access for pumping the combo through the house PA, but alas there's no tuner output. You'll also find no speaker extension jack on any of the combos, as each amp delivers its designated power rating without additional cabinets. The rear-ported tweed cabinet is sturdy and stable, while the oxblood cloth grille has rounded corners like the 1948-'53 Princeton and Champion 600/800 amps. For easier transport, the larger Fifteen and Duo Ten have pop-out casters.

## PERFORMANCE

**TRUE TO ITS ROOTS** and esthetics, the TV combo tone is decidedly old school—the lack of a tweeter means no glassy high end. What you do get is a fat, creamy bottom with plenty of mid definition. The amp certainly does not lack in the high end, but the edge is sweeter, more rounded. These amps have a distinct personality—and their styling is your first clue that they may not be the best suited for modern metal. But if you dig the round lows, mid-punch and warm top end of vintage amps, the TV series will give you that, with a reliable, modern infrastructure.

Taking the TV Ten out for some low-volume traditional country gigs in medium-sized rooms, I was happily surprised at how well it filled out the stage. With my passive Fender '51 Precision reissue, the lows were deep and wide, with just a hint of tube burr on the top. The TV Fifteen has considerably more clout, which came in handy on a much louder blues gig with two guitar players. The single 15-inch speaker could be driven hard with the gain control, but it handled the heat with ease. It has a nicely spread low end, but also a distinct, clear mid focus that keeps the tone from getting mushy.

## THE BOTTOM LINE

**THE FENDER BASSMAN TV Series** amps deliver good old-fashioned tone with modern dependability. While they're an ideal way to get vintage tones in your practice and rehearsal space, within the boundaries of their power/size class, these combos perform exceptionally well onstage. ★

	CON
CLASSY RETRO STYLING; VINTAGE TONE; MODERN PERFORMANCE	NO TUNER OUTPUT JACK



The controls sweep from zero to 12, a numbering system that goes back to the earliest Fender amps.



# PRODUCT PROFILE



## THE FIRESTARTER

### Jay Turser Guitars & Basses

#### JT-55 CUSTOM

The Jay Turser JT-55 CUSTOM combines classic design, tremendous tone, and a stunning finish. Gold hardware, rosewood fingerboard, & two humbuckers. Available in BK, IV, & TR.

SRP: \$359.99

[www.jaytursers.com](http://www.jaytursers.com)  
800.431.6699



## MASSIVE VIKING ATTACK

### Hagstrom Guitars

#### VIKING TSB

Hagstrom's most famous guitar, the Viking has incredible tone and endless sustain. Featuring Hagstrom's exclusive lightning fast neck, the Viking conquers all. "Valhalla, I am coming."

SRP: \$915.00

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800.994.4984

## POWER & GRACE

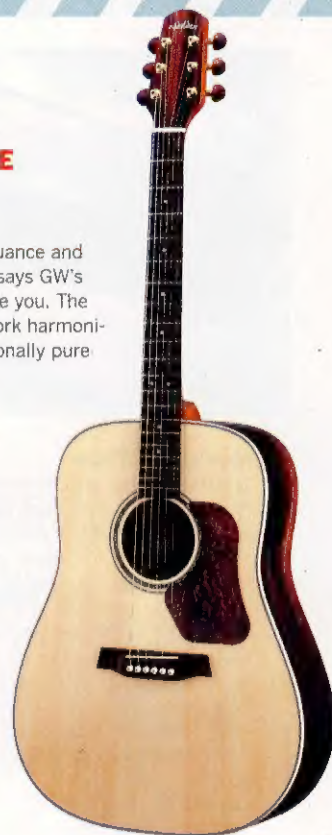
### Walden Guitars

#### D710

"Every cleanly defined nuance and bell-like ring of sustain" says GW's Eric Kirkland, "will inspire you. The body and soundboard work harmoniously, producing exceptionally pure notes."

SRP: \$569.00

[www.waldenguitars.com](http://www.waldenguitars.com)  
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## VIBRATING TUNER/METRONOME

### Profile

#### PMT-4000

Brand new pulsating Tuner/Metronome with massage function! Huge screen for easy tuning. Pulsating metronome allows you to put the metronome in your pocket and keep time silently! Great for recording, and also includes a unique massage feature.

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### Quik Lok Performance Stands

#### GS-450

Mobile universal stand for 5 guitars. Handles acoustics, electrics, basses, and odd shaped guitars. Folds up for easy transport. Available in 3, 5, and 7 guitar models.

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# PRODUCT PROFILE



## XCELERATOR VOLUME PEDAL

### Modtone Effects

The ModTone MT-VOL Xcelerator Volume Pedal features a long taper parametric potentiometer that lets you adjust a dash of volume dip all the way to complete signal shutoff. With the variable range setting it allows you to back off a little on rhythm and crank it up for leads, emulate a sweeping tremolo or utilize the aux output section for line out to a tuner or use both at unity for a stereo splitter when using two amps. The Xcelerator Volume pedal is much more than your average volume pedal!

List \$89.95

[modtone-effects.com](http://modtone-effects.com)



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Original hand-crafted designs built from resilient resins and steel reinforced mounts. Cushioned insert created with **TAH3** technology gives ample protection and securely holds your Axe. Adjustable mounting allows for different shaped guitars and basses. Easy wall mounting and many styles and colors to choose from puts your baby in good hands.

Manufactured in the USA

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## NEW RELEASE: OZZY FROM THE 'DIARY OF A MADMAN' STAGE

### KnuckleBonz, Inc.

OZZY OSBOURNE AND RANDY RHOADS  
ROCK ICONZ STATUES

Ozzy is featured in this limited edition statue from KnuckleBonz; only 3000 created. The Randy Rhoads Rock Iconz® figure depicts the guitar legend from this same period. Hand-painted/numbered collectibles; certificate of authenticity.

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[www.ampuplugnplay.com](http://www.ampuplugnplay.com)



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The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs, etc. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings. Shown in photo are the new Zakk Wyld and Jason Becker signature models and the P-51 model.

SRP: \$69.99

[www.shredneck.com](http://www.shredneck.com)

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## AF HANDCRAFTED GUITAR STRAPS

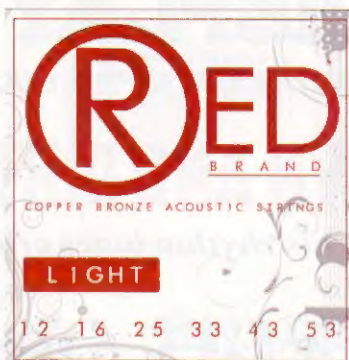
### AF Designs

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We also offer genuine premium leather straps and custom embroidery. Don't FAKE it.....SNAKE it!!

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ATOMIC # 29

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There hasn't been a significant new material introduced for acoustic guitar strings in 35 years.

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## BLACK TUSQ® XL THE SELF LUBRICATING NUT WITH TONE

### Graph Tech Guitar Labs

BLACK TUSQ® XL

Black TUSQ® XL precision engineered nuts provide constant lubrication to the strings, dramatically improving tuning performance by eliminating string binding. Available in slotted and blanks for most guitars.

**SRP: \$11.45 - \$12.60**

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1-800-388-7011



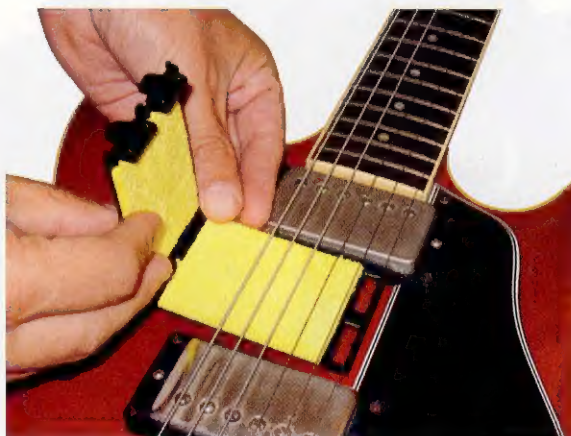
## BLUE BALLS EFFECTS PEDAL

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This unique design provides 1st, 2nd and 3rd even order harmonics you can feel not just hear. Equipped with a special input buffer that allows a response much like a tube amp. It can go from mild overdrive to distortion that fills the holes from rhythm to lead work.

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- Works with, or without, any guitar-string cleaning solution
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- Patents Pending

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# A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

## DOWN AND DIRTY

*Chimaira's Matt DeVries keeps his rhythm tones crunchy and his live rig simple.*

By **NICK BOWCOTT**

**>>DESIGN PHILOSOPHY** "My rig is designed to be like my sound—in your face and brutal," says Chimaira's rhythm guitarist, Matt DeVries. "When I first started playing, I used a few effects, but because I play rhythm I quickly realized I wanted a rig that was straightforward and would work for every song."

In keeping with his no-fuss philosophy, DeVries' custom ESP MFA and LTD MFA-600 signature guitars boast a single EMG-81 active pickup in the bridge position. "I've never really

used the neck pickup," he says. "For Chimaira, the bridge pickup is all I need."

**>>CONTROL ISSUES** As you might imagine, DeVries keeps his switching to a minimum. "I just go from crunch to clean, and I don't even use a clean tone that much." To enhance the few clean passages he plays, DeVries employs a Boss CE-20 Chorus Ensemble pedal, which resides in the effect loop of his Peavey 6505+ head. "When I switch to the Clean channel," he says, "I quickly hit the effect loop on/off button to engage the chorus."

**>>FAVORITE PIECE OF GEAR** "My ESP

“

**SINCE I WAS 14, I'VE BEEN STRIVING TO ACHIEVE THE EXACT GUITAR SPECS THAT I HAVE RIGHT NOW.”**

guitars. Ever since I was 14, I've been striving to achieve the exact guitar specs that I have right now—from the look to the way the guitar plays to the sound that comes out of it. It's been the result of a lot of trial and error over the years, and ESP was nice enough to let me tweak things exactly how I wanted."

**>>SECRET WEAPON** "My ISP Technologies Decimator pedal. Since I play with an EMG-81 and a hothead like the 6505+, the noise-reduction pedal lets me get the sustain that I need without the annoying, high-end feedback that invariably happens when you play with a hot rig." □



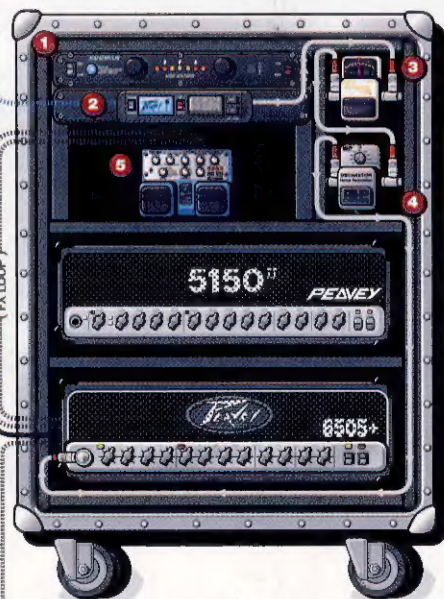
PICKS:  
IN TUNE  
0.73mm

### GUITAR #1 (AND BACKUP) ESP CUSTOM MFA MODEL (BLACK SATIN)

STRINGS: DEAN MARKLEY BLUE STEELS (11-52)  
TUNING: DROP D DOWN  
ONE WHOLE STEP  
(low to high: C G C F A D)  
PICKUP: EMG-81



### PEAVEY 6505+ (PEAVEY 5150 II FOR BACKUP) WITH MESA/BOOGIE STRAIGHT-FRONT 4x12 CABINET LOADED WITH CELESTION VINTAGE 30s



### GUITAR #2 (AND BACKUP) LTD MFA-600 (BLACK SATIN)

STRINGS: DEAN MARKLEY BLUE STEELS (11-52)  
TUNING: DROP D DOWN  
ONE AND A HALF STEPS  
(low to high: B F# B E G# C#)  
PICKUP: EMG-81



- 1 FURMAN POWER CONDITIONER
- 2 PEAVEY PRO COMM PCX U-1002 WIRELESS UNIT
- 3 BOSS TU-2 CHROMATIC STAGE TUNER
- 4 ISP TECHNOLOGIES DECIMATOR NOISE REDUCTION
- 5 BOSS CE-20 CHORUS ENSEMBLE